

Record

The
International
Music-Record
Newsweekly

Age of Innovation Ahead for

By MILDRED HALL

WASHINGTON — Innovation is the key word for 1967 and the coming decade, in the recording and distribution of music, and in the whole technology of electronic transmission of audio and video. Warning

comes down from the highest government and industry sources to be ready for a decade of startling changes in a space and computer era.

The entire broadcast structure, biggest promotional force for music-based industries, faces drastic overhaul. FCC spokesmen have warned that American TV could be moved to wire to save spectrum space; a second, nationwide, satellite-connected non-commercial TV service in educational and cultural programming is promised; traditional broadcast stations could be bypassed by satellite-to-home transmission or by cable interconnection, or even by laser beam, in the future.

Definitely predicted is two-way audio-visual service to households, on a new multi-channel cable that can be run in like ordinary telephone line. Already in the experimental stage, the magic cable could bring every household service

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Project 3 and ITCC in Pact

NEW YORK — International Tape Cartridge Corp. last week grabbed exclusive 4- and 8-track Cartridge rights to Enoch Light's Project 3 Records on a long term basis. The contract also gives ITCC non-exclusive reel-to-reel rights to the Light line.

The contract was signed by (Continued on page 14)

U.K. Faces Marketing Facelifting

By GRAEME ANDREWS

LONDON — The year end leaves the British record market with several vital developments under way which could radically alter the pattern of the entire industry here during 1967.

Principal factors which will affect business during the next year are the future pattern of radio broadcasting in this country, the role to be played by American record companies in the British market, the possible spread of rack jobbing, and the position of budget price albums following the first full year of trading by two major new budget lines.

If the government effectively outlaws all pirate broadcasts as it has pledged, the major companies say they expect an increase in sales of singles. But the trade wants to know how soon the government will bring alternative radio services into operation and how they will affect sales, particularly of the mushrooming independent labels who have benefited from pirate exposure.

The government's proposed format for a new radio service will be published this week, but it will be several months before proposals could be passed through Parliament and a new service established. Meanwhile, the government, with its systematic prosecution of the offshore stations, and has been backed by the appeal court in the first test case. A third offshore station owner, Thomas Shields of Radio Scotland, is scheduled to appear in court Wednesday (21)

'Brutal' Battle Flares for Premium Record Business

By PAUL ACKERMAN
and CLAUDE HALL

NEW YORK — The field of premium records — and the allied area of special recorded products such as audio-visual, religious and educational records — has become "brutally competitive" and the year 1967 is likely to see even more action in this little-publicized area of the disk business. According to the Harry Fox Office, publishers' agent and trustee, "the field is a big one and the majors are the chief factors in it. To many labels, the premium field also has the attraction of being one of the few areas of the record industry where there is no credit risk whatever. Stanley Arnold, head of Stanley Arnold and Associates, Inc., consultants who have been very important in developing the premium business, states: "The first essential for success is a client

with courage, imagination and determination."

His clients include Goodyear, Standard Oil of New Jersey, National Cash Register, American Tobacco, United Air Lines and some 30 others. His firm

is an "idea factory" for these giant corporations. He has been instrumental in Goodyear's use of premium records as a traffic builder and mover of Goodyear products. Arnold stated that

(Continued on page 6)

Racusin Will Set Up A Publishing Branch

By MIKE GROSS

NEW YORK — One of Norman Racusin's first moves as vice-president and general manager of RCA Victor will be to establish a music publishing subsidiary, Racusin said. "We have positive plans to own move into music publishing," Victor's interest in a music publishing subsidiary was reported

exclusively in Billboard last year.

In the other areas of the recording company operation, Racusin said that there would be no significant company operation. Racusin said that there would be no significant changes in the way we've been doing things. There had been a continuity of management policies

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Year-End Charts . . . Pages 34-35



Before beginning his annual world tour, Santa Claus stopped to enjoy his favorite holiday melodies on the new Scepter Stereo Showcase Phonograph. While in Chicago, he promised everyone at Scepter he would personally deliver holiday greetings to their friends everywhere, along with best wishes for a pleasantly prosperous New Year. (Advertisement)

(Advertisement)

THE SOUND OF YOUNG AMERICA



MOTOWN M 054 S 054

EMERSON M 010 S 010

JACKSON M 070 S 070

MOTOWN M 040 S 040

MOTOWN M 048 S 044



IT'S RIGHT NOW!
AL HE'S THE KING **HIRT**
"MUSIC TO WATCH GIRLS BY"

c/w "His Girl" #9060

**The tune is comin' on strong from coast to coast
so get with the action right now!**

RCA VICTOR 
The most trusted name in sound

Market Going Strong

George R. Marek has long been an artistic force in the record industry. Now that he's stepping down as general manager of RCA Victor, we are pleased to report that he's not stepping out of the record business entirely. Even though he is approaching the "normal retirement age," as the RCA press release puts it, Marek is still a warm, vibrant and competent person. He is the human qualities that discount any retirement ruling that may be punched out on a computer card.

Over the years, Marek has made noteworthy contributions to the recording arts, especially in the fields of Broadway music and opera where he'll continue to function, and he has been a stabilizing force in the industry, as well. RCA Victor and the entire artistic community will benefit by his continual presence.

Executive Turntable

Norman Racusin has been named division vice-president and general manager of RCA Victor. (See separate story.) The appointment takes effect Jan. 1. Racusin, for seven years division vice-president and operations manager of the record division, succeeds George R. Marek as general manager. Marek will serve on Racusin's staff with responsibility for co-ordination of special record projects, including RCA custom packages and Broadway productions, and will continue to be active in talent relations.

Gil Rodin is Decca's administrative & ad director, a newly created post. Rodin will be based in Hollywood and will concentrate on developing new artists and working with independent producers. Rodin is a veteran radio and television producer and for the past three years was producer for MCA's International Division. He will report to Martin P. Salkin, Decca vice-president.

Ed Matthews has been appointed manager of Date Records, the label created by Columbia Records to handle purchased masters. Date will be expanded to include country music and r&b product as well as pop. Matthews was head of his own label as—Mike Records; previous to that he was vice-president and general manager of Laurie Records. He will be responsible for buying masters and report directly to Jack Loetz, vice-president.

Erwin Bagley has resigned as vice-president and general manager of Orpheum Productions, Riverside and Wonderland Records. For the next month he will work on several recording projects and will announce his plans in January. Bagley has been in the record business for 12 years and had been divisional

(Continued on page 14)

Decca's Gabler to Be Saluted at Luncheon

NEW YORK—Plans for what is likely to be one of the music industry's most colorful banquets—a Salute to Milt Gabler—are being crystallized now. Decca vice-president and ad chief will be honored Jan. 20 at a special luncheon at the Hotel St. Regis Roof, on the occasion of his 25th anniversary with the label.

A committee handling details includes Johnny Marks, Charlie Tobias, Howard S. Richmond, Tommy Valando, George Pincus, Joe Glaser, Chubby Goldfarb, Al Gallico, Budd Granoff, Al Brackman, Sonny Burke, Dick Venetia, Gordon Jenkins, Paul Orland, Eddie Wolpin and Sy Oliver. This group will hold its final meeting Dec. 22.

Gabler, internationally known hitmaker, started his record career at the age of 17 as the founder of the noted Commodore Record Shop, legendary center of jazz activity in the 1930's and early 1940's. The Commodore's success (it did an international market as well as domestic business) led to the formation of the Commodore label, which was a key factor in popularizing the jazz of the era. In 1941 Decca's Jack Kapp persuaded Gabler to join the

company as his assistant; and in a short period Gabler was producing discs by such names as Bing Crosby, Billie Holiday, the Mills Brothers, Fred Warne and Ella Fitzgerald.

Gabler's Decca years have spanned nearly three decades, in which period he has recorded virtually every musical category: religion, rhythm and blues, classical, country, jazz, pop, religious, children's. He has made such gold record items as "Choo Choo Ch'Boogie" (Lonzo and Janie); MacNamara's "Land"; (Bing Crosby); "Third Man Theme" (Guy Lombardo); "Glow Worm" (Mills Brothers); "Good Night Irene" (Gordon Jenkins and the Weavers); "A Little Bird Told Me" (Evelyn Knight); "Begin the Begonia" (Eddie Heywood); and many more.

Gabler, one of the founders of NARAS and a member of ASCAP for 20 years, has discovered and helped launch the careers of dozens of artists, such as the Ames Brothers, Bobby Darin, Sammy Davis Jr., Berti Karaufieri and many more.

Luncheon will be staged at a cost of \$12 per person, drinks and gratuities included.



MATTHEWS

Westminster to Bow Satellite, Budget Line

NEW YORK—Westminster Records, ABC's classical line, will bow a budget line next month. The Satellite Series will debut with 12 non-classical releases from the regular \$4.98 Westminster catalog and will list for \$1.98.

Marty Goldstein, Westminster general manager, explained that the "non-classical" product of a classical line includes light traditional music which is neither pop nor classical.

For example, the first releases include two albums by the Deutscher March, Band, one of Sousa marches and the other of Viennese marches, plus a Dixie album, liturgical music, spirituals, Tyrolean folk music, waltzes, Gypsy violin, ballets and Gilbert and Sullivan. Another line classical would be another definition.

According to Goldstein, another eight releases will be forthcoming this spring. He added that initially all material will be considered if the line meets with expectations.

LHI Enters C&W Field

HOLLYWOOD—LHI Records, owned jointly by Lee Hazlewood and Decca Records, is entering the country market. The label was formed during the recent country music convention in Nashville.

Donnie Owens will be executive producer of LHI's very product. The first single will be "Virgil Warner's 'Crying Shade'" and "Out of My Hands." Owens, with an extensive musical background, will produce most of his recordings in Phoenix, which he feels will give him access to a previously untapped source of country music songs and artists.

Project 3 Names Metro a Distrib

NEW YORK—Project 3, the recently created record label owned jointly by Louie Light and the Singer Co., has named Metro as its New York distributor. This brings to 30 the number of distributors handling the label.

CO.'S '4 N' B'WAY DISPLAY

NEW YORK—Columbia Records is preparing an unusual advertising pitch for four of its current original Broadway cast albums. The company has leased the billboard above the Palace Theater Building on Broadway between 46th and 47th Street for one year where it will display the actual labels from the albums of "Man of the Street," "Cabaret" and "The Apple Tree."

The billboards began on the billboard display late last week and it is expected to be completed before New Year's Eve. The billboards 70-feet wide and 10-feet high. The show album display was conceived by Columbia vice-president Stan Kavan. The billboards were produced by Goddard Lieberman, CBS Group president.

ABC DISTRIB MEETING SET JAN. 4-6 IN FLORIDA

HOLLYWOOD, Fla.—Distributors for ABC Records and its subsidiary labels, as well as the ABC-distributed labels, will gather at the Diplomat Hotel here Jan. 4-6 to discuss sales plans for 1967 and hear the new releases.

The sessions kick off with a cocktail party Wednesday night (4), with the following morning session devoted to ABC product and sales meetings. Private meetings with distributors and ABC brass are scheduled for the afternoon.

Friday (6) will be devoted to Command Records, with a business meeting in the morning and private meetings in the afternoon.

Top brass will be on hand, headed by Larry Newton, president. Loren Becker, general manager of Command, will handle the Friday session.

United Artists Parley For Distributions Jan. 6-8

MIAMI BEACH—Distributors from the United States, including Hawaii and Puerto Rico, as well as Canada, will attend the United Artists Records National Sales and Distribution policy meeting at the Doral Hotel here Jan. 6-8.

New product to be introduced at the meetings include several year his biography of Richard Strauss for forthcoming major films and a preview of the original Broadway cast album of "Ilya Darling," musical version of "Never on Sunday."

Also featured will be product from two new U.A. lines, Solid

State and U.A. International, as well as 4-track and 8-track stereo tape cartridges.

Heading the U.A. Record contingent will be president Michael Stern, with the parent film company will be represented by David Picker, first vice-president; Joseph Ende, comptroller, and Fred Goldberg, and Gabe Sumner, advertising, publicity and exploitation executives.

Other brass at the meeting will include Noel Rogers, the European managing director of record and publishing operations, and Murray Deutsch, executive vice-president of U.A.'s music publishing firms.

Tree Maps Worldwide Roots

NASHVILLE—Jack Stapp, president of Tree Publishing, outlined plans for major, worldwide expansion of his firm's publishing activities.

The plans call for Tree's expansion in 1967 into the European market, with several Tree subsidiaries to be established in key foreign cities. Formation of these firms, to be known as Tree International, will mark the first time a Nashville-based publishing firm has operated wholly independent branch offices outside the United States.

Stapp and Lee V. Eastman, of Eastman and Eastman, one of the leading copyright law firms in the nation, who will act as legal representative for Tree International.

worldwide tour to set up independent companies in England, France, Italy and Germany. Tree will also enter the Far East, with offices in Australia and Japan. Stapp, Eastman will leave for Europe Jan. 17. Interviews for staff and management personnel are currently being conducted by the company in each of the foreign countries.

Stapp outlined several reasons for the expansion of the company at this time, including the growing acceptance of the "Nashville Sound," improved systems of transportation and communication between the countries, and the growth of

(Continued on page 42)

FCC Examiner Swings Along With Miller Bid for Station

WASHINGTON—An FCC examiner sang along with Mitch Miller in an initial decision recently that would favor Mitch's application for a UHF-TV station here. Other applicants were Theodore Granik, former broadcast commentator and producer of "You Don't Have to Know," and a local transit company.

Miller trading as All American Features Inc., a venture financed by a New York City-based FCC examiner Basil Cooper, that he will "try something new in program concepts, and will inject a type of enthusiasm into the programs which will make them different and attractive."

Miller's financial qualifications won approval, with assets of about \$630,000 from his 'All American Features Inc., and personal net worth of about \$2 million included is \$1,800,

000 in undistributed royalties from Columbia records, reportedly due Miller over a period of 10 years. Also, \$130,000 after taxes for a UHF-TV station of 13 tapes of his "Sing Along with Mitch Programs" during the summer of 1966. Miller figures the UHF operation for the first year will run to about \$500,000.

The examiner's highly complimentary summary of Miller's prospects as a UHF operator, includes his lengthy career in radio, TV and records, not forgetting the 1948 Little Golden Records for children—which sold more than 100 million at 25 cents each. In 1965, Miller entered into agreement with Music Corp. of America for MCA to finance his programs and shows. MCA will have first call on distribution of all

(Continued on page 8)

For Americans It's Music, Music And More Music, Says BMI Report

NEW YORK—Music is on a continual upswing in America. According to "Concert Music USA 1967," Americans are attending more live musical events, playing more instruments, buying more recordings and bringing young people with more musical education than ever before.

The report is the 13th annual survey issued by Broadcast Music Inc.

The survey points out that Americans attended 4,777 performances of 295 works given by 752 opera-producing groups. Using statistics compiled by the American Music Conference, the story of music education is highlighted by reports of 65,500

musical groups—orchestra, hands and "stage" bands—in schools across the country. The figure does not include the numerous ensemble, folk and chamber music groups found in many schools, or the many combos formed by young people on their own initiative.

The 492 orchestras reporting their 1965-66 programs performed works by 573 20th-century composers out of 783 whose works were played. A total of 6,720 performances of 20th-century works was given by these groups, and three times as many 20th-century composers were performed by these orchestras, with their works providing one-third of all performances.

The survey also noted that during 1965, Americans spent \$598,000,000 on LPs, with classical music accounting for about 15 per cent of that amount. About 39,300,000 Americans devoted some of their leisure time to making music. In 1936, there were only 14,300,000 amateur musicians and 19 million as recently as 1950. In 1965, Americans spent about \$900 million on instruments, accessories and sheet music.

The piano, with 22,700,000 players, is still the favorite instrument, according to American Music Conference figures. Guitar ranks second with 9 million players. Rounding out the top 10 favorite instruments were organ (4 million), woodwinds (3,700,000), brass instruments (3,500,000), "C" melody flute (2,200,000), stringed instruments (2 million), accordion (1,100,000), drums and ukelele (1 million each) and recorder (750,000).

Making music ranked second only to reading among the country's leisure activities. One out of every 4.5 Americans, four years old or more, played an instrument or received music instruction. Almost all elementary and secondary schools in the U. S. provided time for musical instruction.

Significant in the musical boom was the steady growth of the community orchestra. Of 1,385 symphony orchestras the vast majority, 1,033, was made up of community groups. Almost 90 per cent of the musicians in these orchestras were amateurs.

The survey also noted that with more than 242,000,000 radios in operation, the average adult American listens about 16 hours per week to radio programming, of which roughly 80 per cent comes from records.

Disney Dies at 65; An All-Time Great

HOLLYWOOD—Walt Disney, one of the entertainment industry's greatest contributions influenced almost all facets of showbusiness, died here Thursday (15). Death came at the age of 65 at St. Joseph's Hospital, Burbank, where he was undergoing a post-operative check-up following lung surgery.

Disney began in 1910 making a year empire predicated on producing wholesome family entertainment, and remained in close touch with all aspects of his far-flung operation. His career was launched in 1923 when he and his brother, Roy, opened an animated cartoon studio.

Disney's genius for innovation left a lasting mark on the record-music industry. He was among the first film producers to recognize the importance of song and records in film exploitation.

He made a major contribution to the development of stereophonic sound with the use of multiple-channel recording and directional sound reproduction in "Fantasia" released in November, 1940. To facilitate multiple-channel recording, Disney engineered and perfected "pan-pot" which is still in use today by motion picture studios in stereo soundtrack recording.

"Fantasia" was responsible for giving serious music popular appreciation. Music was always a major factor in Disney films and provided his music publishing firms with many top copyrights. The impact of hit song material in a cartoon feature-length film was first evidenced in the "Snow White and the Seven Dwarfs," which provided such hits as "Whistle While You Work," "The Three Little Pigs" cartoon had "Who Affraid of the Big Bad Wolf," and his live action "Davy Crockett" feature was responsible for No. 1 hit record for Fess Parker. His most recent major production, "Mary Poppins," which has grossed more than \$50 million, introduced "Supercalifragilisticasticalicious" and "A Little Bit of Sugar."

'Hardly-Worthit' Push on by C-P

NEW YORK—Cameo-Parkway Records is putting on a major push for its "Hardly-Worthit Report," a comedy album. The label is preparing a national magazine and newspaper advertising campaign, a conservative budget with distributors and retailers.

Neil Bogart, C-P sales manager, added that the label is concentrating on having radio time in key markets. Special display material has already been released, and a national promotion tour is planned for the album.

GAC, which represents the Hardly-Worthit Players, is planning a national college tour and television appearances. Some 400 albums and press kits have been mailed to newspaper, magazine and television reviewers and to the celebrities mentioned in the album.

"Music to Watch Girls By." The Columbia Record is by Les and Larry Elgart. The Victor record by Al Hirt, and the DynoVoice record by the Bob Crow Generation. Composer is Sid Ramin.

The Disney empire included Buena Vista Records for pop and Disneyland Records for film material, and two music publishing firms, Walt Disney Music and Wonderland Music.

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Cable: BILLBOARD NEW YORK

Editor in Chief Lee Zahit

Executive Editors Roy Brack, Paul Ackerman, Aaron Sternfeld

Department Editors New York

Music Editor... Paul Ackerman

Associate Music Editor... Roy Brack

Chief Copy Editor... Robert Salk

Radio-TV Programming... David S. Hall

Circulation Editor... Fred Kelly

Art Director... Frank P. Salk

Special Issues Editor... Aaron Sternfeld

Department Editors

Audio, Cash Machine... Ray Brock, Chicago

U. S. Editorial Offices

Cincinnati Editor... Andrew J. Sachs

Washington Bureau Editor... Ray Brock

Hollywood Editor... Elliot Tager

Nashville News Editor... Herb Stone

Special Projects Division

General Manager... Andrew J. Sachs

Research... Andy Tambo

Manager, Print Services... Bill Courtney

Production Department, New York

Production Manager... Bob Phillips

Art Director... Andrew J. Sachs

General Advertising Office, N. Y.

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Promotion Director... Garlands Hall

West Coast Manager... Peter Hertz

West Coast Manager... Peter Hertz

Cash Machine Ad. Mgr... Robert Salk

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Classified Ads, Chicago

Classified Ad. Mgr... John O'Neill

Circulation Sales, New York

Manager... Milton Goldstein

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Chicago, Ill. 60601, 186 W. Randolph

Area Code 312, 581-0818

Los Angeles, Calif. 90009,

5000 Sunset Blvd.

Area Code 213, 273-1555

Nashville, Tenn. 37212, 226-1886

Area Code 615, 252-1886

Washington, D. C. 20005,

311 15th N. W., London

Woodward Bldg., Rm. 933

Washington, D. C. 20005

International Office

European Editor... Andre de Veky, D. Veky

European Editor... Andre de Veky, D. Veky

Telephone 314-96-5971

Telex 486-5971

SALES INTERNATIONAL

Canada

Kel Murray, 251 Tottenham Rd., Apt. 107,

London, Ontario, Canada

Italy

Germano Rustello, Via Padova 154,

Milano, Italy

Director

Japan

Kanji Suzuki, Yamanashi Service, Ltd.,

3-10-1, Chitose, Chitose, Tokyo

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Billboard

INTERNATIONAL MUSIC-RECORD NEWSWEEKLY

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Tape Cartridge Audio Retailing

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'Tiffany's' Out the Running

NEW YORK—There will be no original cast album of the musical version of "Breakfast at Tiffany's." David Merrick, the show's producer, decided to close the musical last week major push for its "Hardly-Worthit Report," a comedy album. The label is preparing a national magazine and newspaper advertising campaign, a conservative budget with distributors and retailers.

Neil Bogart, C-P sales manager, added that the label is concentrating on having radio time in key markets. Special display material has already been released, and a national promotion tour is planned for the album.

3 Firms Wax Pepsi-Cola Tune

NEW YORK—The Pepsi-Cola commercial, "Girl If I Watchers Watch Drink Diet Pepsi-Cola With One Calorie," has been released as a single by Columbia Records. The record is by the voice and RCA Victor. The title in all three cases is the same—

Chips off the new block.

(3 singles getting a meaty slice of the album action.)

The Pozo-Seco Singers I Can Make It With You

Featuring:
Look What You've Done
Including:
I Can Make It With You, baby
If I Were a Carpenter
Almost Persuaded
Ribbon of Darkness

CL 2600 / CS 9400*

THE SPIRIT OF '67 PAUL REVERE & THE RAIDERS

INCLUDING:
HUNGRY
THE GREAT AIRPLANE
STRIKE
GOOD THING
LOUISF
LOUIS ARABIAN NIGHTS

CL 2595 / CS 9305*

SUGAR & SPICE THE CRYAN' SHAMES

Sugar and Spice
I Wanna Meet You
We Could So Happy
Heat wave / Hey Joe
and more

CL 2587 / CS 9389*

Where the action is. On COLUMBIA RECORDS

Baja Marimba to Play 'LBJ Room'

Market Quotations

LOS ANGELES—The Baja Marimba Band has joined the Tijuana Brass as favorites of President Lyndon Johnson. The Baja Band was tapped last week as exclusive artists to play at the President's annual White House staff Christmas party Thursday (15) evening.

Last summer, Henry Alpert and the Tijuana Brass were the President's cabinet members and their families.

Before flying to Washington with Julius Wechter, leader of the Baja Band and his eight associates, Gil Friesen, A&M Records general manager, called the Baja Room of the White House "a good room to work out an act."

Friesen said the request for the Baja to play at the holiday gathering came from presidential social secretary Bess Abel. The band was scheduled for two shows.

The request points up that group's gaining popularity. According to Friesen, who schedules tours for key A&M acts, the Baja Band in 1967 will be playing colleges for the first time, as well as an enlarged concert schedule. A booking agent Melodyland in Anaheim has been mapped for

January. The group just concluded a successful debut engagement at Basin St. East in New York.

Tour Set

The Baja will not appear on the same bill with the TJB, which has been setting box office records while touring the past year. The TJB will appear in Australia, New Zealand and Japan for three weeks starting in March, their initial in-person venture in that part of the world. Friesen just came back from meeting with King Records official in Japan after discussing tour plans.

The executive estimates the TJB's personal appearances will match those in 1966, with from 100,000 to 150,000 major cities and 100,000 in the itinerary. The group has the potential to earn \$400,000 for 11 performances at four fairs, Friesen estimated. This year the TJB played seven major Midwest colleges.

Collegiate activity will be planned similarly, although the schools do not pay nearly as much as the fairs. Next year, the Brass will have additional major exposure through a CBS-TV special, since their recordings already saturate A&M and stations.

(As of 12 noon Thursday, Dec. 15, 1966)

NAME	68-69		Week's Low		Week's High		Net Change
	High	Low	Unit	Class	Unit	Class	
American Broadcasting	86	62	48	80%	75%	79%	+ 4%
Admiral	55%	28%	1194	36	33	32%	- 1%
Ampex	27%	17	2396	26	24%	25%	+ 1
Audio Devices	41%	17	438	23%	20%	24%	+ 3
Automatic Radio	7%	2%	79	3%	3%	3%	+ 14
Automatic Retailer Assoc.	56%	42%	170	56%	49%	55%	+ 5%
Corvus Parkway	4%	1%	2	2%	2%	2%	+ 1%
Content Corp.	36%	18%	487	24%	23%	24	Unchd
CBS	62%	42	702	64%	59%	63%	+ 3%
Columbia Pic.	89%	22%	154	35%	31%	33%	+ 2%
Wolfe Denny	72%	40%	605	71	68	69	- 1%
EMI	5%	3%	489	3%	3%	3%	+ 1%
General Electric	120	80	845	98%	94%	94%	- 4
Handelman	18	13%	22	18	17%	17%	- 1%
MCA	61%	28%	294	37%	35%	35%	- 1%
Metromedia	55%	25	336	39	37%	38%	+ 2
MGM	39%	24%	638	39%	36%	36%	- 1%
Motorsola	233%	92	1559	113%	101	103%	- 1%
RCA	62%	36%	1375	48%	45%	45%	- 2%
Seaburg	32%	11%	627	18%	15%	16%	+ 4
Tel-A-Sign	5%	1%	5	5%	5%	5%	Unchd.
20th Century	86%	61	915	84%	81%	83%	+ 1%
3M	38%	25%	399	37%	35%	35%	- 1%
U-B	32%	11%	965	27%	26%	26%	- 1%
WEA	19%	11%	369	18%	17%	18	+ 1%
Wurlitzer	24%	15%	71	19%	17	18%	+ 1%
Zenith	78%	46%	871	54%	50%	51%	- 1%

OVER THE COUNTER*

(As of 12 noon Thursday, Dec. 15, 1966)

NAME	Week's Low	Week's High	Week's Low	Week's High
Dextra Corp.	2	11%	2	11%
GAC	4%	4%	4%	4%
Julius Ind.	4	3%	3%	3%
Labor Jai	18	16	16	16
Mills Music	21%	21%	21%	21%
Pickwick Inter.	7%	6%	7%	6%
Telepro Ind.	4%	4%	4%	4%

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

U.K.'s R&B Swing Pays Off For U.S. Record Companies

NEW YORK—The growing interest in r&b records in England has turned out highly beneficial to U.S. record companies, said Calla Records vice-president Jerry Shifrin. Shifrin has just returned from Britain where he sold foreign rights to two records to Philips Records, two others to EMI Records.

To Shifrin, the placement of this product is just an example of the strides made in England regarding the acceptance of r&b product. He said there's

been very little interest in r&b records last year.

Philips acquired the rights to singles by the Musical Explosion on Attack label and Jerry Williams on Calla; EMI bought for its soul series a single by the Fascinations on Mayfield Records and one by Betty Lovette on Calla.

Shifrin cited Tamla-Motown Records as paying the way for the surge of r&b in England. "They opened the door for r&b, fortunately for many U.S. record companies."

TV Plugs Brighten Sales of 'Bible' Album by Linkletter

NEW YORK—ABC Records is benefiting from a major television plug campaign for the "Art Linkletter Narrates the Bible" album. Linkletter has been giving the album to children who appear on his "House Party" television program, and

cooperates on the album where he sold foreign rights to two records to Philips Records, two others to EMI Records. To Shifrin, the placement of this product is just an example of the strides made in England regarding the acceptance of r&b product. He said there's been very little interest in r&b records last year. Philips acquired the rights to singles by the Musical Explosion on Attack label and Jerry Williams on Calla; EMI bought for its soul series a single by the Fascinations on Mayfield Records and one by Betty Lovette on Calla. Shifrin cited Tamla-Motown Records as paying the way for the surge of r&b in England. "They opened the door for r&b, fortunately for many U.S. record companies."

In addition to his own program, Linkletter has boosted the album while making good on the "Mike Griffin," "Tonight" and "Sonny Fox" network television shows, as well as on several local Los Angeles programs. And he's also played the album on the "Mike Wallace"

'Brutal' Battle Flares for Premium Record Business

* Continued from page 1

Goodyear's premium record, "The Great Songs of Christmas," produced annually for the past 15 years, has sold approximately 15,000,000 at \$1.00 each. "People write in for back copies," he said, "and as a merchandising device it is effective over a long period."

Requires Creativity

Arnold explained that the premium field today requires people of creativity and original thought; it is not merely a matter of using recorded performances from the archives. Commenting on the Goodyear premium disk, made by Columbia, he stated: "A great deal of special recording is commissioned for such an album. Recording teams were sent to England to record Barbra Streisand and Pablo Casals was flown in from Puerto Rico to participate."

Speaking of the potential of the premium record field Arnold stated: "The measure of success today is the creative relationship, the amount of imagination and creativity that can be harnessed to a particular product."

The emphasis on creativity is apparent in the personnel of Columbia's Special Products department. Headed up by vice-president Al Shulman, this department has the services of Joe Carlton, veteran a&r executive.

Figures Unavailable

No figures are available regarding the gross racked up by Columbia's Special Products department in 1966, but it is estimated that the total approximately \$5 million—most of which derives from sales of records. The label's special products department not only has an a&r operation but also a very considerable sales force, and an art department. The sales force is reported to have more than a dozen across the nation.

In addition, there is a profit spillover to Columbia's pressing division which presses the premium disks.

There is some controversy as to the future of the premium field and allied fields. A few say it really is not growing, but is merely becoming more competitive. The majority of traders, however, forecast a sizable growth for the next five years—perhaps as much as 15 to 20 percent. There are various reasons for their

faith in the latter view. One is that Federal funds for education are very large, and this fact encourages the purchase of educational records and audiovisual materials. A second is the growing belief in records as a traffic builder and mover of product over a long period.

RCA Expansion

RCA Victor Records, whose premium activities have been going on every year, has just had its biggest sale year. In the past year, the label has become involved in paving a new area for premiums—tape cartridges. To date the label provides at least three major automobile manufacturers with tape cartridges to use as courtesy gifts with the factory installation of cartridge units in their cars. Victor's premium activity is headed by Robert Clark.

In the field full strength about five years, Victor has added to its premium staff each year and sees only continued growth for the premium business. A current Christmas premium, featuring a tape of a top artist is being used as a customer draw in RCA Victor appliance dealers.

At Victor, premiums have covered all types and genres, but the label, due to a catalog reaching back many years, has been able to supply the unusual. For example, one manufacturer wanted an album to go with a radio. RCA had recordings from this period in stock.

The label feels that premiums, while bringing in a bonus business, is also invaluable publicity for the artists.

Cap's Mynatt

Capitol's Creative Products Division manager Harry Mynatt sees 1967 as the premium industry's biggest year. Major users of premium records like Firestone and Goodyear shows smaller manufacturers how effective premiums can be, he points out.

Mynatt bases his optimism on the interest he has created from potential customers and from his mail. "We haven't scratched the surface of our catalog yet," he says. Mynatt is working to broaden the use of premiums into business other than Christmas.

He flew to New York over the weekend to interview three

candidates for a New York-based job with his department. He will make his final decision this week. The New York operation of the department follows growth in this field.

Decca's Brennan

Decca Records' Claude Brennan said that the premium business had been growing for the firm, though he felt it was still a small part of the total operations of Decca. But "premiums have been good to us." Among the premiums turned out recently by Decca have been an LP for Eastern Airlines and a cassette of the "Redneck Rednecker" TV special for General Electric.

MGM Active

MGM Records has been active in premiums through Sales Plus, Inc., operated by Terry Phillips. One of the big items out by MGM now is a self-liquidating Christmas album being sold by banks around the nation who belong to the Christmas Club plan. Other albums with major manufacturers and firms are in the works at MGM.

Pickwick Intl.

One of the pioneers in the field is Pickwick International. S. Gordon Strenger, special sales manager and head of premiums, said, "For us, it's the biggest year we've ever had. The label has supplied product for firms ranging from Nestlé's decorated Christmas cake to Creme." Strenger said that while Pickwick works in many areas of the premium field, the biggest type of premium is the LP, which the LP is generally used as a traffic builder to bring customers into the store. The store often makes a profit per set of LPs, but benefits from extra sales of other items. The second type of premium that has proven effective for Pickwick is the "dealer loader." In this, the LP is used, for example, by manufacturers to get dealers to buy more product; if they buy an extra amount of goods, they get the LP as a bonus.

One of the LP's Pickwick has out now as a premium is "Merry Christmas" by Joyous Music, featuring artists like Kate Smith and others. Country music has been one of the strongest products of Pickwick on a nationwide basis.

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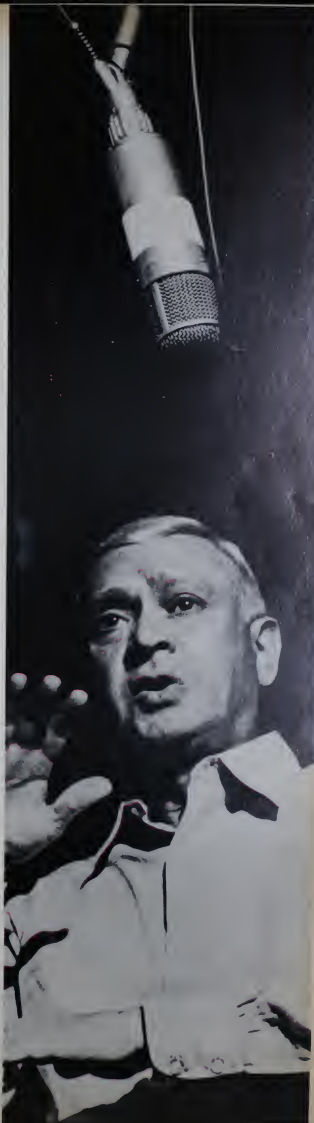


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Electronics stepping into an Innovation Orbit

• Continued from page 1

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including stereo music, videophone, pay TV, shopping and billing, and even some facsimile service. Computer "utility" service pools, linked nationwide by microwave, could fill the prophecy of a nationwide sales and distribution center for the American record industry.

Clear Trend

Treasury Secretary Robert Fowler sees the American consumer demanding ever more diverse, individualized, convenient and compact services in product and equipment. This trend is already sharply clear in the recording and home entertainment industries. The secretary predicts a trillion-dollar economy in 10 years, with average income per family reaching \$10,000 a year—and more will be spent on entertainment, education and services than on basic necessities.

Phenomenal variants in the field of audio-visual transmission, recording and playback, have been promised by communications experts and electronic engineers. Recording at home for convenient playback will be as simplified as the oven time test and automatic turn-off in the kitchen.

The Federal Communications Commission, having barely rigged controls for the brand-new and proliferating CATV service, is now wrestling with policies of ownership and access for a domestic satellite system. It will mean free networking for educational TV programming designed to rival commercial networks for nighttime audiences. Demands for pieces of broadcast spectrum space are reaching crisis proportions, coming from the military, space projects, government, industry and specialized services.

Congress has been made acutely aware even during the past year that the revolutionary space and electronic technological developments have leaped far beyond present legislative fences. Revision is no longer a choice but a necessity in copyright and communication law.

Many changes in the copyright revision now under way grew out of innovations and new developments in copyright-based industries. The new community antenna TV service had to have a section on "secondary transmissions" especially put into the bill to take care of CATV pickup of copyrighted material from TV stations. Global satellite broadcasting may require further revising of the copyright language. Language in the proposed new copyright law is being left purposely broad to accommodate the inevitable new and unpredictable developments in recording, transmitting and using music, by the private consumer and by the commercial users.

Touche Question

The touchy question of performance played over the air could be fired up by new developments. Unprecedented global transmission of records and other copyrighted program materials by satellite is awakening new interest in the so-called "Neighboring Rights" that would protect records, broadcasts and talent performances.

The copyright office and the House Copyright Subcommittee which hammered out the revision bill that will come before Senate hearings in this 90th

Congress, had hoped the explosive issue of performance royalty for records would not revive and possibly cause delay in passage of the whole revision bill.

Broadcasters have consistently fought the idea of paying a secondary performance royalty on records, either domestically by law, or on an international reciprocity treaty basis. The U. S. has never endorsed any so-called Neighboring Rights agreement for mutual protection of performances, broadcasts and records—even though an escape clause would permit exemption from the royalty on records played by radio stations.

Copyright owners, represented by publishers and music licensors, are also dead against any further distribution of the performance royalty pie. But the House Copyrights Subcommittee was clearly impressed during hearings by an eloquent plea for royalty rights in recordings with creative artistry in testimony by Alvin Livingston, president of Capitol Records.

Both Agree

Both the Copyright Office and the Subcommittee spokesmen have said it is necessary to limit present copyright for records to protection from duplication, but the future may very possibly take the next step into performance rights in an increasingly sound-oriented world.

The musicians' union has officially declared it intends to continue to battle for performance money for musicians in recordings. Re-elected AFM president Herman Kenin said they would fight for some of that "broadcast manna" that falls from the skies. "The musicians have looked hard at the radio revenues of \$792 million in 1965 and the record retail gross estimated at about \$789 million for that year.

There is another angle to the performance situation on records. Rumors persist that if the legislators insist on retaining the revision bill's proposed half-cent raise in mechanical ceiling to 2½ cents per tune and the ½ cent per minute of play against the 1½-cent record manufacturers now pay—the manufacturers might renew demand for performance rights to offset increased costs.

A Third Force

A third force acting on this issue is the possibility of widespread global satellite reception in the near future. At international neighboring rights conferences, there were predictions that American broadcasters had better get performance protection by joining international agreement—to protect their programming from piracy possible with satellite transmission covering whole continents.

Broadcasters, it is said, would undoubtedly still urge domestic exemption in the matter of records played over the air, but the global developments could put a crack in the traditional limitation of royalty to the original copyright owner of the material transmitted.

In the music industries, biggest copyright battle will be over the record royalty rates, and the new compulsory licensing arrangement for those jukebox operators who do not want to negotiate with music licensors.

The Music Operators of America, spokesmen for the jukebox industry, will again argue for their own proposal to pay 2 cents additional me-

chanical royalty on records in lieu of performance royalty. They are opposed to the statutory automatic licensing provisions as too complicated and too costly.

The House Copyright Subcommittee report said outright repeal of the traditional performance royalty exemption for jukebox music would be too much of a jolt to that industry. But the congressman found that the MOA proposal would bring copyright owners only \$2,160,000 a year, or an average of \$4.60 per box annually. They felt this was too low, and the estimated ceiling of \$19 per average box in the revised statute, with a possible total of \$9,216,000 a year in royalty, would be fair.

The use of a compulsory licensing approach in three aspects of the revision bill—the traditional licensing for records, the jukebox provision and in some areas of CATV service—reflects the burgeoning new uses of copyrighted materials and the enormous public demand. The compulsory licensing approach for multiple uses tries to balance rights of creator and user while protecting right of the public to the widest dissemination of music, literary and dramatic arts by whatever means they are distributed.

Arts Picture

The fine arts picture, with livelier prospects for quality music, serious modern composers, symphony and opera, keeps brightening the horizon. The Arts Foundation will have a \$9 million endowment to work with in 1967. The prospective satellite-connected nationwide network promises to promote the best of the performing arts, the Ford Foundation, its strongest backer, has just announced a \$10 million grant to help National Educational Television—the programming arm—put on a national network program series.

With rainbows of new, multi-channel distributions of music opening up, some of the older issues seem to have faded like the once-litigious issue of rack distribution—and the still unsettled matter of record club distribution of outside labels which hangs fire at the Federal Trade Commission.

Many record dealers hoped for some cutback in club distribution to come out of the FTC's complaint against the Columbia Record Club for allegedly tending to monopolize LP sales. But the long silence that has followed a Hearing Examiner's lengthy exoneration of the Columbia Club practices, back in October 1964, has en-snatched up all available outside labels for distribution. All of which presents a fait accompli that would be disruptive to terminate it at this late date the FTC commissioners were to decide against their hearing examiner.

A study in contrasts, too, was the FTC's restraint in its closed-door investigation of allegations of payola made on the West Coast by record promoters at Al Husky. It was a cry from the decaying hulk of the 1960's when Dick Clark had 50 corporate enterprises and country rocked to big quiz and payola scandals that were on a wide scale. Typical of the commission's current inaction is containing payola to individual

(Continued on page 14)

The original hit single fresh from
the **very top** of the British charts!
The Spencer Davis Group
"Gimme Some Lovin'" UA 50108



TAPE CARTRIDGE TIPS

by Larry Finley

DO YOU KNOW THAT . . .

Reports indicate that automobile manufacturers are astonished at the great reaction and acceptance of the 8-track automobile cartridge player by the public. Sales of play-back units have soared all expectations, and word from Detroit leads us to believe that 8-track players will be standard equipment in many of next year's models.

DO YOU KNOW THAT . . .

Soundtrack albums are first becoming "best sellers" on cartridges. Among the best selling 8 and 4-track cartridges are: MGM's "Doctor Zhivago," "How the West Was Won," "Born Free" and "The Singing Nun"; 20th CENTURY-Fox's "The Bible"; Zomba's "The Great"; "How to Start a Million"; "Claptrap"; "Our Man Flint" and "Thou Magnificent Men in Their Flying Machines"; COLPI's "Lawrence of Arabia"; DOT's "The Tan Commandments"; MAINSTREAM's "The Bad Men"; ROULETTE's "Russian Adventure"; and KAPP's original sound album of the New York hit show, "Man From La Mancha."

DO YOU KNOW THAT . . .

The 20th CENTURY-Fox original soundtrack of the hit motion picture "Sand Pebbles" will be on the market next week in the 8-track configuration and in 4-track by the end of January. Also, another best seller, "Art Linkletter Narrates the Bible," will be released at the same time.

DO YOU KNOW THAT . . .

Harb Albert and The Tijena Brass is the A&M release of "S&S" is the number 1 selling cartridge in the country. Other A&M best sellers include all of the Harb Albert releases as well as The Baja Marimba Band's "Watch Out," "Sergio Mendez and Brasil '68" and "Quintanimes" by the Sandpapers. Another likely chart buster is the new Chris Montez album, "Time After Time." All of these are available on 8 and 4-track cartridges.

DO YOU KNOW THAT . . .

Country and Western Music is making great inroads in the cartridge field. The 20 albums that STARDAY has in cartridge release are meeting with such great acceptance that 40 more are scheduled for release the first of the year.

DO YOU KNOW THAT . . .

ITCC has almost 700 releases in 8-track and almost 2,000 releases in 4-track from 76 of the country's most important labels NOW!

PE CARTRIDGE

Ampex' Illinois Duping Plant to Go Automated; Plans 3d Bank

By RAY BRACK

ELK GROVE, Ill.—A third, 10-slave bank will soon join those currently duplicating stereo tape CARTRIDGES at the Ampex plant here. And the operation, according to production manager Thomas D. Everett, will be automated.

A tour of the Ampex cartridge tape duplicating facility, which flanks the larger six-bank open-reel duplicating installation, reveals that a lot of girls are working by hand.

"Soon we'll be doing much of this with machines," Everett said. Though the Ampex duplicating installation is, like many, in early stages of mass-production development, Everett insists that it is producing tape cartridges of highest quality.

"We are the only duplicators running cartridges through 100 per cent mechanical tests along with constant musical quality spot checks," Everett said. "In addition, our duplicating heads are optically aligned and tested every day to prevent cross-talk."

It is an oddity that Ampex Stereo Tapes, like many other duplicators has had to wait in line for delivery of slaves from the Ampex plant at Colorado Springs.

At the heart of the Ampex Stereo Tapes testing procedure

is a torture machine, resembling the pigeon hole wall at a rural postoffice, in which the girls run the newly-assembled tape cartridges for a three-cycle run through at seven times normal speed.

"As one stands watching, a tangle of tape was spewed into the face of one of the testing personnel. 'Best to catch a fault here,' said Everett, 'rather than have a customer find it for us.' Because of this torture test, we have no return problems."

Ampex is also proud of the cartons in which its tape cartridges are shipped. They are the brainchild of William Cawfield, youthful field distributor manager.

"This packing box," Cawfield pointed out, "costs twice as much as the normal box. It has a spring bottom, side and top."

Cawfield is about to start a program for educating dealers about tape cartridges. He will start a monthly newsletter for dealers and distributors.

The Ampex marketing expert sees the distribution of tape cartridges returning to a traditional channels. "After the fact is over, and that shouldn't be too many years. Yes, we've picked up a lot of new types of distributors, but I expect the cartridge business to return to the reel-to-reel dealers in the long run. You cannot merchandise

disc cartridges like film or blades. Either the new accounts will learn music or they'll get out."

Cawfield also said that many of the big chains are beset by battles between the record, photo and auto accessories departments for the privilege of selling tape cartridges.

Releases by Music Tape

CHICAGO — Music Tapes, Inc. has released 20 new 4-track CARTRIDGES and 11 3M Cartridges (for the Revere tape changer) encompassing product on 11 labels. Four track releases are as follows:

World Pacific: "Michel," Bud Shank; "A Taste of Tequila," Mariachi Brasa; "Spanish Onions," Les McCann; "Live at the Lighthouse," Jazz Crusaders; Imperial: "At the Whiskey A Go Go," Johnny Rivers; "Here We Whiskey A Go Go Again," J. Rivers; "Boss Beat," Sandy Nelson; "My heart Sings," Mel Carter; "The Sunny Side of Cher," Liberty; "Golden Grates," Martin Denny; "Walk, Don't Run," The Ventures; "Wild Things," Ventures; "50 Guitars in Love," Tommy Garrett; Cadet: "Swingin'," The Ramsey Lewis Trio; "Wade in the Water," Ramsey Lewis Trio; Blue Note: "The Sermon," Jimmy Smith; "The Sidewinder," Lee Morgan; Crescendo: "The Mexican Bag," Billy Strange; "Guitar Sounds in Latin," Buddy Merrill.

All product carries a \$7.95 suggested list price with the exception of the five Imperial packages and the three releases on Music Tapes which are priced at \$5.95.

Aura Sonic Pact

RUNNEMEDE, N. J.—Aura Sonic Corp. has signed a long-term exclusive contract with Chantcler Records of Sao Paulo, Brazil. The initial 4 and 8-track cartridge release will include "60 Years of Carnival in Rio," The Fabulous Rio, and "Fis Guiter," a cartridge of gaucha music, Chantcler's top titles, and a Brazilian discotheque. Aura Sonic also is rushing release of four James Brown 4 and 8-track cartridges. A second King Records release is being prepared.

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12 DISTRIBS IN SALES PUSH ON MUNTZ PLAYER

LOS ANGELES — Twelve franchised Muntz Stereo-Pak Cartridge cities in Los Angeles, Orange Counties are promoting the sale of the Muntz \$39.95 4-track car player, pegging their sales pitch as "New For 1967." These locations are in Van Nuys, Hollywood, North Hollywood, Long Beach, Costa Mesa, San Gabriel, San Bernardino, Riverside, Pomona, Torrance, Woodland Hills and Monterey Park. In addition, there are Muntz Cartridge Cities in Beverly Hills and Culver City.

3d Store for Mobile Stereo

CLEVELAND — Charles J. Lombardo, president of Mobile Stereo of Ohio, Inc., here has announced the opening of the firm's third retail outlet in the past 16 months.

The fast-growing organization is the Craig Panorama distributor for Ohio and Western Pennsylvania and a charter member of the American Tape Cartridge Association, headquartered in Chicago.

Before entering the music business, Lombardo managed the family-owned Cloverleaf Drive-In Theater and Cleveland Speedway in the Cleveland area.

NOW YOU CAN IMPORT CAR STEREOS DIRECTLY FROM JAPAN

10 Models to Choose From
3-different 8-Tracks
5-different 4-Tracks

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AR's Huge Order for Japanese Equipment

MELROSE, Mass. — Automatic Radio has placed a multi-million dollar order for tape CARTRIDGE equipment with several manufacturers in Japan, according to David Housman, president of Automatic Radio. Housman revealed this upon his return from a trip to Japan where he left a letter of credit for \$3,500,000, to cover equipment orders.

According to Housman, Automatic Radio today is "well more than \$1 million back-ordered" in cartridge playback.

Automatic Radio manufactures its own players here, and during the past year added to these with units imported from Japan. AR's line includes both 4 and 8-track equipment.

According to Housman, the imported equipment is being manufactured to AR's engineering and design specifications. AR is importing completed units rather than assembling Japanese parts.

AR is one of the country's largest manufacturers of car radios for the after-market field.

Philips Reports Solid Sales Action in Musicassettes

HAMBURG—Philips reports strong demand for its music cassettes. Hans Nitschke, Philips' new music manager, said that the cassettes are selling so well that Philips has been able to withdraw advertising for them. Nitschke said it was unfortunate, however, that Germany

still has two cassette systems—Philips and Grundig. He said a single system would help to boost sales of cassettes.

Tape players made by Philips and Grundig are not compatible, and this fact has acted as a drag on cassette sales. Both players may be hooked into the car radio or played independently from flashlight cell batteries.

In West Germany, music is available on the Philips cassettes from Philips, Amadeo, Brunswick, Coral, Electrola, Mercury, Metronome, Polydor, Audio Fidelity and Verve.

Philips recently started producing and selling tape players in the U. S. under the Norelco trade name. The Philips and Grundig players also have microphones and can be used to record from empty cassettes.

Music Tapes Adds

CHICAGO — Music Tapes, Inc., has added two Crescendo and four Cadet packages to its catalog of 4 and 8-track cartridges. All have a suggested \$6.95 list price.

The Crescendo releases include product by Billy Bragg, Buddy Merrill; the Cadet releases include two by Ramsey Lewis, a Chuck Berry, and a Billy Stewart.

KINKS: DEAD END STREET

0540



THE NEW SINGLES
CHART IMPERATIVE
FROM *reprise* 

Executive Turntable

Continued from page 3

manager for Liberty Records, general manager for Audio Fidelity Records, and album merchandising manager for Colpix Records. He is director for Tape Recording and Audio Times magazines and has been associated with Sid Bernstein in several entertainment projects.

Mike Shepard has joined Monument Records as West Coast promotion man. He reports to Bob Summers, national sales manager. Shepard was formerly with Warner Bros. Records in a similar capacity.

Harry Garfield, vice-president of MCA Music, takes over new duties as head of creative entertainment. He will be in charge of music for Universal Pictures and Universal Television. Joe Gershenson, Universal Pictures music supervisor, and Stanley Wilson, Universal TV's music supervisor, will both report to Garfield. Garfield will also keep liaison with MCA's music record and photograph subsidiaries to insure publication and release of film and television scores. He will work with MCA's record companies—Decca, Coral, Brunswick and UNI.

Ralph Stein is leaving Connoisseur Records, where he's been director of creative product for three years, for Golden Records, where he's in charge of a&r. Stein previously was a&r producer with Keel Manufacturing, the producing company for Pickwick International, where he developed the Hilltop, Design,

Cricket and Component lines. Before that he was an arranger for Louis Prima for seven years and also arranged for Benny Goodman, Givelle McKenzie, Boris Karloff, Joseph Cotton and William Bendix. He also did some arranging for MGM.

Richard Atkinson has been appointed manager of sales and promotion of the Eastern division for Epic Records. Atkinson will report to Nick Albanaro, Epic's national field sales manager. Atkinson was salesman and later branch manager in Memphis and Atlanta during his six and a half years with Capitol Records. Most recently, he was general manager for Gate City Records in Georgia.

Joe Tarsia, who resigned as engineering department chief of Cameo/Parkway Records in 1964 to become an audio consultant, has returned to C/P and his old post. While he was a consultant, he designed and constructed custom audio systems and had among his clients the CBS-TV Jerry Blavatoff show, the Tony Bennett tent concerts, Basin Street East and many industrial firms.

Clyde Bakkenmo is Warner Bros. Los Angeles promotion man, replacing Mike Shepherd, now with Monument. Bakkenmo was formerly with Liberty in a similar slot.

Ed Wright, program director of r&b-formatted WABQ, Cleveland, has become general manager of Mint Records, the r&b record line of Liberty Records. He has resigned his radio position and will join the record label after New Year's.

Electronics to Spin Trade Into Orbit

Continued from page 10

locations was its recent decision to let Crowell-Collier's Los Angeles station KFWB off with a verbal spanking for laxity in preventing payola practices among its deejays. The commission permitted transferring of the station to new ownership by Westinghouse Broadcasting as being in the larger public interest.

Still—some old stories never die. At close of the year, Justice Department decided not to divest BMI of its broadcaster stockholders, but only set some limits on its non-licensing activities and contractual relations with its clients. ASCAP has tried both legislative and court routes to divest its old rival of the broadcaster con-

nection. Chances are the search for ways and means will go on in spite of the new BMI consent decree.

The search for new ways and means to sell music will go on too—a breakfast pace—on record, tape, wire, satellite, and possibly laser beam. In just the past year a new, small tape-supplied jukebox has challenged an industry half a century old—and the 3M corporation has produced an individual background music unit that breaks retail tradition. Then, there are the home builders who are installing communications systems for music and radio listening in every room in the house. All of which means more money for the music industries and more watchdog problems for the government.

Project 3 and ITCC in Pact

Continued from page 1

Project 3 president Elton Light and ITCC president, Larry Finley, Light's identity with spectacular sound and stereo recordings as developed during his Grand Award and Command Records days, made his newly launched Project 3 line one of the most sought after by tape cartridge firms.

According to terms of the contract, ITCC's exclusive rights to Project 3 is for U. S. distribution only. Project 3, a joint operation of Singer Sewing Machine Co., and Light, becomes the latest in a series of labels secured on an exclusive basis by the Finley firm.

According to Finley, cartridge versions of Project 3 product will hit the market early in January. After initial cartridge release, Finley said ITCC will issue Project 3 cartridges on a day-to-day basis with their LP counterparts.

Borg-Warner Pitch on Unit

LOS ANGELES — Borg-Warner has launched the sale of its Boss 8-track Cartridge player in 330 Southern California retail locations ranging from the May Co. chain to radio-TV and auto accessory stores.

The unit is installed below the dash board with accompanying hang-on speakers. The sales package includes: Palm Springs, Barkerfield and Santa Maria, offering the company major sales representation. Borg-Warner is advertising the product and its sales outlets in the sports-finance section of local papers.

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JOIN THE EASTERN SWING TO 4 TRACK

Wally's Launching Campaign On 'Muntz Mad Mini' Player

NEW YORK—Wally's one of the nation's largest tape cartridge stores in the area, has launched a campaign to promote the "Muntz Mad Mini" MC-30 4-track player here. Steve Wally, manager of Wally's tape library, said that 40 of the \$39.95 units had been sold in the three weeks since the firm had made it available.

Wally said the new Muntz unit made tape cartridge feasible for a mass audience. The firm is installing them with two speakers at the total price of \$49.80, but "we are thinking of dropping the price just to get more of the units into cars."

The reason behind this maneuver would be to sell more of the two-tone \$1.19 Minipak cartridges used in the machine. Each customer for the unit is

buying five to six cartridges and Wally felt he would be buying at the rate of one per week for years.

Wally's began advertising the unit last week in 12 colleges and universities in the New York area and selected high schools. "The response is already coming in," he said.

"The general 4-track picture is much rosier than it was," Wally said. The firm's library stocks 12,000 8-track cartridges and 20,000 4-track cartridges.

Among the 12 selections available in Minipak are "Winchester Cathedral," by the New Vaudeville Band; "96 Tears," by Question Mark and Mysterians; "Strangers in the Night," "That's Life," by Frank Sinatra, and "In Our Time," by Nancy Sinatra.

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RSI Italiano will provide member subscribers in each market with sample copies of the best new Italian releases each month, a confidential newsletter covering copyright and licensing information for each selection, and an English translation of all lyrics.

DECEMBER SELECTIONS

Here are the ten new Italian singles judged the best of the past month's releases in Italy.

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<u>Record Co.</u>	<u>Artist</u>	<u>Title of Leading Side</u>	<u>Translation</u>
Clan	Adriano Celentano	Mondo in Mi 7	The World in E 7th
CGD	Caterina Caselli	Cento Gioni	A Hundred Days
RCA	Gianni Morandi	C'era Un Ragazzo	Once There Was a Boy
Durium	Little Tony	Perdonala	Forgive Her
Rifi	Mina	Sono Come Tu Mi Vuoi	I Am Like You Wish Me to Be
Ariston	I Corvi	Un Ragazzo Di Strada	A Street Boy
Ricordi	Milva	Voi Non Sapete	You Don't Know
Rifi	I Giganti	E Lei Aspetta	And She's Waiting for You
La Voce	Pino Donaggio	Quando in Cielo il Sole Chiude Gli Occhi	When the Sun Closes His Eyes
CGD	Riccardo Del Turco	Figlio Unico	The Only Child

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From the Background Score — Reprise

FRANK SINATRA

AND FRED WARING

I HEARD THE BELLS ON CHRISTMAS DAY

Kate Smith, Bing Crosby, Harry Belafonte, Eddy Arnold, Burl Ives, Bert Kaempfert, Fred Warling, Chet Atkins, Dick Liebert, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rheims, Johnny Kaye, Living Voices (Camden), Decca Concert Orch., etc.

BRENDA LEE

Sings the International Perennial Hit

ROCKIN' AROUND THE CHRISTMAS TREE

(Decca Records)

BURL IVES

Sings his Perennial Hit from the Rudolph Show

A HOLLY JOLLY CHRISTMAS

(Decca Records)

A GREAT NEW HIT

from the hit-TV Musical Spectacular "Ballad of Smokey the Bear." Starring the voice of James Cagney. Re-Run 1967. Presented by General Electric.

THE HARRY SIMEONE CHORALE

sings

ANYONE CAN MOVE A MOUNTAIN

See
Top 40
Easy Listening
Chart

b/w
Ballad of
Smokey the Bear
(Columbia Records)

ST. NICHOLAS MUSIC, INC.
1619 Broadway, New York 19, N. Y.

Billboard TOP 40

EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

WEEK	LAST	WEEK	WEEK	WEEK	TITLE	Artist, Label & Number	WEEKS
1	1	1	1	1	WINCHESTER CATHEDRAL	New York: Atlantic, 1545 (Atlantic)	7
2	3	5	10	10	THAT'S LIFE	Frank Sinatra, Reprise 8831 (Four Star, MCA)	6
3	2	3	3	3	GAMES THAT LOVERS PLAY	Edie Fisher, RCA Victor 9956 (Mercury, ASCAP)	10
4	4	7	16	16	MAME	Rock Albert & The Tijuana Brass, A&M 822 (Mercury, ASCAP)	5
5	11	19	29	29	GHOST RIDERS IN THE SKY	Boyz n the Bunch, A&M 824 (Mercury, ASCAP)	5
6	10	20	39	39	SUGAR TOWN	Sherry Stills, Reprise 8837 (Mercury, ASCAP)	4
7	5	4	4	4	A DAY IN THE LIFE OF A FOOL	Jack Jones, Kapp 791 (Capitol, Atlantic, ASCAP)	10
8	6	2	2	2	THE WHEEL OF HURT	Monk Wilson, London 151 (Mercury, ASCAP)	11
9	8	6	6	6	HAWAII (Main Title)	Erny Macini, RCA Victor 9951 (Mercury, ASCAP)	20
10	9	7	7	7	BORN FREE	Boyz n the Bunch, Kapp 797 (Mercury, Columbia, MCA)	22
11	22	29	29	29	WISH ME A RAINBOW	Gunter Kaufman, Chess, 4 Corner, of the World (Mercury, ASCAP)	5
12	13	15	15	15	A MAN AND A WOMAN	Frank Sinatra, Reprise 8831 (Mercury, ASCAP)	9
13	12	15	15	15	TIME AFTER TIME	Cher, Atlantic, A&M 822 (Mercury, ASCAP)	5
14	17	17	17	17	WALKING HAPPY	Peggy Lee, Capitol 3738 (Capitol, Columbia & Co., ASCAP)	10
15	24	34	34	34	(Open Up the Door) LET THE GOOD TIMES IN	Sam Martin, Reprise 8831 (Mercury, ASCAP)	3
16	19	25	25	25	SPANISH NIGHTS AND YOU	Carole Francis, MGM 13610 (Mercury, ASCAP)	6
17	11	8	8	8	A TIME FOR LOVE	Tony Bennett, Columbia 42748 (Mercury, ASCAP)	14
18	20	30	30	30	MY CUP RUNNETH OVER	Ed Ames, RCA Victor 9953 (Mercury, ASCAP)	1
19	27	—	—	—	CRY	Patricia Ford, Everest 314 (Capitol, Columbia, ASCAP)	2
20	36	—	—	—	GALLANT MEN	Isaac Brown, MCA Victor 9954 (Mercury, ASCAP)	2
21	14	10	10	10	CHANDON D'AMOUR	Latterman, Capitol 3747 (Mercury, ASCAP)	9
22	30	40	40	40	IF YOU GO AWAY	Bonnie Jo, Epic 10641 (Mercury, MCA)	1
23	12	9	9	9	CABARET	Martha Mier, RCA Victor 9958 (Mercury, MCA)	13
24	32	34	34	34	AMANHA	Walter Wanderley, Verve 10451 (Mercury, MCA)	4
25	18	21	21	21	A SYMPHONY FOR SUSAN	John, Epic 10721 (Mercury, ASCAP)	6
26	28	31	31	31	TINY BUBBLES	Sam Ring, Reprise 8837 (Mercury, ASCAP)	4
27	31	33	33	33	SAMBA DE ORFEO (Black Orpheus)	Stan King, Double 4047 (Mercury, ASCAP)	4
28	33	—	—	—	ANYONE CAN MOVE A MOUNTAIN	Harry Edwards, Columbia 42754 (Mercury, ASCAP)	2
29	—	—	—	—	COLOR MY WORLD	Patricia Ford, Everest 314 (Mercury, ASCAP)	1
30	—	—	—	—	CONSTANT RAIN	Sam Ring, Reprise 8837 (Mercury, ASCAP)	1
31	32	—	—	—	DOMINIQUE	Tony Bennett & Ralph Young, Capitol 3750 (Mercury, ASCAP)	2
32	30	31	31	31	PLEASE SAY YOU'RE FOOLING	Ray Charles, ABC 10648 (Mercury, MCA)	5
33	34	35	35	35	A MAN AND A WOMAN	Sam Martin, Reprise 8831 (Mercury, ASCAP)	3
34	35	—	—	—	WHAT IS A WOMAN	Edie Fisher, Columbia 42754 (Mercury, ASCAP)	2
35	—	—	—	—	DAY TRIPPER	Sam Ring, Reprise 8837 (Mercury, MCA)	1
36	40	—	—	—	ALL	Sam Ring, Reprise 8837 (Mercury, MCA)	3
37	38	—	—	—	MUSIC AND MEMORIES	Patricia Ford, Everest 314 (Mercury, ASCAP)	3
38	39	—	—	—	TURN THE WORLD THE OTHER WAY AROUND	Sam Ring, Reprise 8837 (Mercury, MCA)	3
39	40	—	—	—	A PLACE IN THE SUN	Sam Ring, Reprise 8837 (Mercury, MCA)	2
40	—	—	—	—	THE SHADOW OF YOUR SMILE	Sam Ring, Reprise 8837 (Mercury, MCA)	1

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in England

VAL DOONICAN

What
Would
I Be

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TALKER

Some Happy Talk on U.S. Musical Stage by Waking Happy Widom

By MIKE GROSS

NEW YORK—Norman Wisdom, the British comedian starring in the Broadway musical, "Walking Happy," gives the musical theater in America the edge over its counterpart in England. Among the advantages in the U.S., Wisdom lists the larger money outlay for a musical production, the knowledge that one's success is the extra time allotted to rehearsal.

"In England," he said, "the theater managers seldom go over \$150,000 on a production. When you compare this to the \$400,000 to \$600,000 that goes into a musical here, you can see that there's going to be a difference in favor of the Broadway production." As for the American directors, he pointed out that they are more fastidious than those working in the British musical theater and this gives the Broadway musical the extra little bit that makes the big difference. On the point of rehearsal time, Wisdom said that "Walking Happy," his first Broadway show, had five weeks of rehearsal as compared to the four weeks the perform-

ers get in England. "It's only one additional week," he said, "but it helps in getting the show absolutely right."

The original cast album of "Walking Happy," which was recorded by Capitol, is Wisdom's first recording experience here. He said now like to do an album of the "rhythmic ballad" material he uses in his act in England. He's received no recording offers yet but doesn't discount the possibilities. Some of the songs are of his own composition and others come from the standard repertoire of American composers like Jerome Kern. His compositions are published in England by Dave Toff.

When Wisdom winds up his Broadway run in "Walking Happy," he plans to return to his movie work in England. His film comedies have been the nominal successes worldwide.

with the exception of the U.S. He blames his dismal showing here on bad distribution and exploitation and so-so notices. In England, though, his films have always been among the top five in box-office grosses and he's especially proud of the fact that he topped the take of "From Russia With Love" and is not too unhappy that he came out second to "Goldfinger."

Wisdom had been including songs in his films until recently when it was decided that they didn't come over too well in the dubbing necessary for release in foreign countries. He confines his singing now to theater and TV work.

He doesn't, however, attempt to compete with the new musical vogue that's blossomed in England. "I've tried hard to like it," he said, "but I can't. It's not my taste."

Maria Cole Looks to Future After Successful 'Test' Date

LOS ANGELES — Maria Cole has decided to launch an all-out campaign as a vocalist following a "trial" engagement at the Flamingo Hotel in Las Vegas. Before opening her 10-day stand (Dec. 1-10), Mrs. Cole said her return to the bistro circuit after eight years would depend on how well she was received.

Home after playing on the bill with comic Jack Carter, Mrs. Cole said she was grateful with the public's reaction to her act and that she was now mulling several offers for dates domestically, in Europe and South America. There were also several reported TV guest spots tossed her way.

The Vegas date was Mrs. Cole's first major U.S. appearance since she decided a year ago to go back to singing. She renewed her show business activities by going to the Shevron Hilton in Australia to break in

her act, played the La Fiesta in Juarez, Mexico, and appeared twice on the Ed Sullivan show and once on the "Tonight" show. Recently she filmed a recording foolthrob by giving an album for Capitol with Gordon Jenkins' arrangements.

But it was the Vegas date which was the most critical in her slowly developing comeback. "I've been on the bill with a featured vocalist with Duke Ellington when she was 18 and her subsequent marriage to Nat Cole kept her out of the performing career. But, she emphasizes, she remained in show business by traveling with her famous husband for 10 years, making his business affairs. Eight years ago she played a two-week engagement at Ciro's, the Sunset Strip nightery, then did dates occasionally while watching her husband's career skyrocket.

Mrs. Cole explains her answer to the question, "What am I going to do with my life?" Going back fills a void for me. Once you're dead in show business, you don't really ever get out of it."

Her Vegas act was built around ballads, several from her LP "Love Is a Splendid Feeling." Because she was Cole's wife, she is aware that curiosity seekers will attend her performances as well as persons who are fans of her husband's. "One difficulty I have to overcome," she said, in her spacious Tudor home, "is moving people from the want of my husband to who I am. People become involved in me as Nat Cole's wife and they thus become involved in my act. Memories of King Cole have brought tears to people's eyes while Mrs. Cole has performed. "I've had to turn away from them," she adds.

Mrs. Cole will not perform any songs associated with her late husband. "I want to do it on my own. I hope if I'm successful I can implant the impact of Maria Cole on Stage. She feels that when other artists sing songs made famous by her husband like "Mona Lisa" and "Unforgettable" it's a flattering compliment to his memory."



NORMAN WISDOM, left, British comedian starring in the Broadway musical, "Walking Happy," goes over the score at Capitol Records' original-cast album session with, left to right, lyricist Sammy Cahn, Capitol President Alan W. Livingston and co-star George Rose.

Sylvia Syms Makes It All An Evening Well Spent

NEW YORK — Fans and friends of Sylvia Syms joined the British actress in an intimate evening at L'Intrigue Tuesday night (13). Miss Syms, who knew about half the patrons at the opening night show, drew heavily from a show tune repertoire, and sang "as though I were in my own living room."

Her big one was Charles Aznavour's ballad, "Que?" which she performed in English as "Who?" Her precise diction, ample voice and relaxed manner made the lyrics point to the poignant lyric. And her belt ending made the song the show-stopper.

Miss Syms was also highly effective with "My Ship" from "Lady in the Dark" and "If He Walked Into My Life" from "Mame."

"On 'I Didn't Raise My Girl to Be a Bunny,' a parody of 'I Didn't Raise My Boy to Be a'

Soldier," written by disk jockey Jim Lowe of WNEW, Miss Syms displayed a fine comic sense.

A good part of her success is due to her selection of material. She has a respect for the lyrics matched by few other recording artists.

AARON STERNFIELD

Seeger Is Set for E., W. Berlin TVers

NEW YORK—Pete Seeger is set for TV shows in East and West Berlin. The dates were worked out by the West Berlin manager in conjunction with Harold Leventhal, Seeger's manager, who returned to New York last week after a 12-day swing through Europe. Seeger's show in West Berlin is set for Jan. 2, and in East Berlin on the following day.

On Jan. 6, Seeger will appear at the Roundhouse in London, a new club operated by British playwright Arnold Wesker, and on Jan. 10, he'll do a one-man concert at the Olympia Theater in London.

Cummins Adding to Musical Activities

NEW YORK — Having successfully launched his group, the Swingin' Six, manager Ron Cummins is now planning an expansion of his activities with the formation of other musical units. Cummins' intention is to create a series of vocal groups to tour the nation and world catering to a variety of musical tastes.

Cummins is beginning to hold auditions for the new groups at his offices here at 575 Madison Avenue. From those chosen, Cummins plans the formation of at least a few new groups and he will also create a "farm system" for the Swingin' Six to provide replacements for the group should it become necessary. The Swingin' Six's first album will be released by Decca next month. The group will be appearing in Julius Monk's Plaza 9 at New York's Plaza Hotel until Jan. 9.

Gets 'Dagger' Rights

LOS ANGELES—Morris L. Diamond has acquired the publishing rights through his Jo-Al Music firm to the movie, "A Man Called Dagger." The score for the spy picture is by Steve Allen; Buddy Daye did the lyrics for the main theme. Film stars Jan Murray and Terry Moore.

Signings

In the seven months since Epic Records opened its Hollywood offices, the label's West Coast activities have been booming. In keeping with the label's policy of growth, four new artists have been added to the label. They are: songstress Nichelle Nichols, and teen-oriented groups, the Budd Boxy, the Kaleidoscope, and Jan and Murray.

Hickory Records has added singer-songwriter Dorsey Burnett and Gary Crosby to its roster.

Tony Randall, stage and screen actor, has been set for an LP by Mercury Records. Bennett, now drummer, has been signed to Solid State, United Artists subsidiary label. The new album for the label will be ready in early 1967. He will contribute, arrange and play drums, vibes and other percussion instruments.

Billy Hawkes, organist, now composer, added to Presley Records' roster by Asa Director Cal Lanning. Los Angeles, trio from Puerto Rico, signed to Epic Records. Group's first Epic album, "Tu Me's Policy," produced by Peter Ross, will be released early next year. The Verve-Folkways has signed the Puppers, Canadian group. The Cussels, Canadian group, has been signed to Mainline Records. Cleveland-based firm.

11 12
1 2
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Eckstine Gives Strong Showing

LAS VEGAS — The distinctive song stylings of Billy Eckstine has turned the Aladdin Hotel's Bagdad Theater into a very hot lounge.

Eckstine, along with Las Vegas favorite, Redd Foxx, offer a strong music-comedy bill. Eckstine sings "What Now My Love," "Shadow of Your Smile," and then always tosses in his biggest record selling songs, "I Apologize," "Solidarity" and "Satin Doll." He also sings a couple of new tunes, "Impossible Dream" and "Spanish Flea."

Bobby Tucker, a longtime piano player for Eckstine, guides the Hank Sharr orchestra for the performance. Eckstine does a fine trumpet and vocal version of "Young Man With a Horn," and introduces his guitar to accompany himself on "Quiet Nights" and "How Insensitive."

Foxk clicks with the audience with his sharp comments about current events.

DON GIGILIO

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Diamond's Attack on Mgrs. Draws a Letter From Levy

"Editor: I agree with part of Neil Diamond's theory that artists can do without managers. Most young, inexperienced artists are better off without a manager, unless the manager belongs to that select group of individuals who are experienced, creative, and their major business is the management of talent.

"In the field of recording, there are very few managers capable of assisting their clients and having a rapport with the a&r men who produce their records.

"It is a blot on the profession of personal and/or business managers when an artist becomes involved with club owners, disk jockeys, a&r men, record companies, taxi drivers, etc., because these persons are not capable of directing a performer's career, as Mr. Diamond accurately states. They merely want to cash in on the proceeds if the artist suddenly becomes successful.

"Small record companies are

guilty of tying up artists in all manner of contracts. I do not agree with this system, but I understand it. The small record company is in competition with the majors without having the great financial backing of the majors. If they do not have control of the artist above and beyond the recording field, they stand a very good chance of losing the artist to a major label after they have created hits and established the performer in the entertainment world, or, some individual establishes himself (or herself) so strongly with the artist that the recording company finds it can no longer control the production of the artist's records. (I might add that this also happens with the majors. However, they are financially stable enough to withstand this type of interference.)

"I disagree with Mr. Diamond that personal management is meaningless only after the artist has attained a degree of success. I feel it is both



"War With the Blues" (K-Ark #705), by Georgia Rae, is already in the National Charts. For samples write K-Ark Record Co., 728-16th Avenue, South, Nashville, Tenn. (Advertisement)

meaningful and helpful in the initial stages of an artist's career.

However, I have found from experience that it is much better for a manager to take over after some degree of success has been attained. Because I have found the most ungrateful artists are those who attain success with the manager who helped them and directed them to this success.

"It is the nature of the beast. My advice to any artist is that there are very respectable, knowledgeable and honest people in the business of artist personal management, and they can be found in the ranks of The Conference of Personal Managers East in New York City, and the Conference of Personal Managers West in Hollywood, California.

John Levy
President
John Levy Enterprises, Inc.

Hampton and Group In Far East Swing

NEW YORK—Lionel Hampton and his Jazz Inter Circle are on a five-week swing through the Far East. The group, which recently toured Europe, will play a series of one-night engagements, including an invitational performance before the King of Thailand, and will entertain American servicemen in South Vietnam and Okinawa.

Accompanying Hampton, who is scheduled to revisit the Far East in March, are trumpeter Blue Mitchell, drummer Al Levitt, bassist Laurence Bergan, guitarist William Mackell, organist Keynolds Mullins and alto saxophonists Edward Paz-zant and Pete Yellin.

Jazz Festival in Boston Jan. 20, 21

BOSTON—After a smash hit last January, the second jazz festival will be staged by the Boston Globe Jan. 20 and 21 at the Boston Auditorium in the Prudential Centre. George Wein will again produce the festival and some jazz artists already are booked. Among them are Dave Brubeck, Thelonus Monk, Erroll Garner, Clark Terry, J. J. Johnson, Ruby Braff, Boots Mussulli's Youth Band, Bobby Hackett and Pee Wee Russell.

Tickets are \$5.50, \$4.50 and \$3.50. A \$1.50 general admission will be made for the two Saturday matinees. Masters of ceremonies will be the Rev. Norman O'Connor and Wein.



SAMMY KAYE, left, veteran Decca artist, signs his third consecutive exclusive contract with the label, as Leonard W. Schneider, Decca's executive vice-president, seals the agreement.

Jazz Beat

By ELIOT TIEGEL

Willis Conover is taping more international jazz festivals for the State Department's Voice of America than ever before. The tall, hulking host of the "Music USA" program carried by VOA, hopes to attend a jazz bash in Moscow for the VOA this month.

He has already recorded Iron Curtain musicians in Prague and Warsaw for later re-broadcast on the powerful shortwave service.

Now, with public acceptance growing for jazz behind the Iron Curtain, the VOA is in the peculiar position of bounding and promoting the works and performances of these Communist musicians for world-wide audiences.

Conover feels the Communist nations have their own top jazz players who should be presented to the jazz fraternity. "There are good and bad people all over the world. I don't have to argue politics. I'm more concerned with people within a system. It's not my bag to get involved in governmental systems," Conover says.

"I'm more concerned with whether a person's music is interesting and attractive. As a result, (through the VOA) it's been possible to diminish a certain measure of unnecessary suspiciousness between peoples."

This year alone, Conover and engineers outside the U. S. have taped a modern jazz competition in Vienna, the Newport and Monterey Festivals back home and the recent Prague and Warsaw events. Last year he was also granted permission to record these two latter events for the VOA.

Conover's system in obtaining tapes of these overseas festivals is to personally contact the State-run radio system and request a tape for the U. S. Government.

"Person to person," he said recently while in California, "is the only way to accomplish anything. The only thing I'm trying to accomplish where there are friendly

people is to avoid conflict and find out what's good musically."

Conover's tact with the officials in Prague in requesting a tape was that their Conservatory of Music had "unbelievable musicians and they should be heard on a wider basis." The 1965 Prague Festival was aired over the VOA, offered Polish jazz musicians international exposure for the first time, compliments of the U. S. Government.

Musicians in Prague and Warsaw have an awareness of American styles through access to recordings and because of the "Music USA" program. The VOA's policy with Conover, who is a contract performer, not on staff, is that as long as the music meets high standards, its origin is not of importance.

"Except for the very, very best American musicians, the best European players are as good as our musicians," Conover contends after hearing copious international samples.

"I hear more of Bill Evans and McCoy Tyner in European performances, he continued. "They are both very hot." The vintage styles of performing are not all together forgotten either. "The Quintet of the Hot Club of Rotterdam is based on the Hot Club of France" which was a hub of swing era devotees.

"More Communist governments are recognizing that their musicians are creating something (jazz) they don't have to be ashamed of. They are adopting their own folk idioms to bring in new co-operations to jazz. Mikos Prohaska, whose big band was molded after Count Basie, is now using native Yugoslavian folk ows within his arrangements, according to Conover. John Lewis and the Modern Jazz Quintet and the Orchestra USA have recorded some of Prohaska's works, bringing jazz back across the Atlantic in a very friendly way.



LOTTE LENYA and JACK GILFORD, stars of the Broadway musical "Cabaret," take a break at Columbia Records' original-cast album session, produced under the supervision of Goddard Lieberson, president CBS/Columbia Group.

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RADIO programming

Stations Decking Airplay With Christmas Song Holly

By CLAUDE HALL

NEW YORK—Many Hot 100 format radio stations—including WMCA, New York; WTRY, New York; and WKRN, Detroit—are dropping completely their usual formats for Christmas. In the case of WMCA, the station will program Christmas records from Christmas Eve through 1 p.m. Christmas Day, which time they will go back to the hits. Ruth Myers, program director of the rock 'n'

roll powerhouse, said the station began playing some Christmas records like "Sleep in Heavenly Peace (Silent Night)" by Columbia Records' Barbara Streisand and "We Need a Little Christmas" by the New Christy Minstrels of Columbia Records, right after Thanksgiving Day. Play of these records was limited to one per deejay show. The last week before the holidays, she said, "we'll play all records available and lean a little heavily on the Christmas records that might be making it."

Frank Maruca, program director of Hot 100-formatted WKRN, said he'd been holding back on Christmas records until the week before Christmas. At that point, the station will institute a formula—the Saturday before Christmas, WKRN will play one Christmas tune an hour, on Sunday, two per hour; Monday, three per hour; at 3 p.m. Christmas Eve, the station will switch to a temporary all-Christmas format that includes everything from "Jingle Bell Rock" to songs by the Mormon Recorders Choir.

WTRY in Troy-Albany-Schenectady, N. Y., has been playing some Christmas records that fit its format, though this means not playing as many holiday records as most stations, said general manager Arthur Simmons. But at 5 p.m. Christmas Eve the station will devote its programming to Christmas records exclusively without commercial. It has been the pattern of most stations in the past to play too early, said Simmons, "driving it into the ground so that Christmas is irritating to hear it." On the other hand, he felt it didn't make any sense risking the possibility of offending any sizable segment of a radio station's audience by ignoring the significance of Christmas Day. So, while air play was limited to the hit Christmas tunes of the holidays, Christmas Day would be devoted

to the holiday spirit—"The season isn't that different, but the day is."

As of a week ago, WKDA, the Hot 100 format station in Nashville, hadn't played any Christmas product, though program director Dick Buckley said he would play some as it grows closer to Christmas tunes like Elvis Presley's "If Everyday Was Like Christmas." However, he said, "I don't know of many Christmas tunes which would improve his programming." This is strictly my own opinion, but I've heard people say they tired of Christmas music after hearing it since

(Continued on page 31)

SHIELDS ACTING HEAD OF NARA AS WRIGHT QUILTS

NEW YORK—Del Shields, an air personality of WLIF-FM, New York, has become acting president of the National Association of Radio Announcers upon the resignation of Ed Wright. Wright, program director of WABQ, Cleveland, has resigned as NARA president and as program director to become general manager of Mini Records, the first of the year in Los Angeles.

In his resignation statement, Wright said that he had been aware of his responsibilities as president of NARA and "this made the pain of making a job decision that much heavier. For

certainly no one likes to leave a job undone. But with NARA, I'm happy to say that in executive vice-president Del Shields, I have had a hard-working partner—one who has worked side-by-side with me in helping to develop the far-reaching program of NARA." Wright extended deep appreciation for the "excellent performance, loyalty, and service" of the members of the NARA board. He said he would remain active with NARA in his new position.

Shields will hold down the acting president's chair until the Louisville, Ky. convention this coming August at which time an election will be held.

New Format At WXYZ

HOUSTON—A try at the personality approach, is switching its programming policy. Explaining the change in the station, general manager William B. Chamberlain said, "Our station is returning to the format of good and bright music and news reporting. We have found that in the Houston market people are not interested in personality conversations and prefer instead to listening to good music and news that informs. In discussing our new policy with deejay Bill Calder, he resigned and the others who departed were those persons whom he had recruited."

Chamberlain said the other four personalities who left WXYZ, microphones include Thom Sherwood, Jerry Lee, Peter Connors and Bill Lowry. He said reassignments will be made in the news department and in the direction of Joe Colfer who remains as news director. Chamberlain said no personalities would be hired to replace those leaving. "We hire technicians to play the music."

KBOX, KCUL: Change In the Format Scene

DALLAS-FORT WORTH—KBOX in Dallas and KCUL in Fort Worth are both changing formats. KBOX, a Hot 100 operation, is switching to a top four music 24 hours a day. The major country music stations in that vicinity included KPCN in Grand Prairie, a suburb of Dallas, and KCUL in Fort Worth, about 30 miles distant. KPCN is a 500-watt daytime operation.

KCUL will switch to Hot 100 music with the call letters KUBY. These call letters come from an Amarillo station, now also under the same ownership. The KCUL call letters would go to the Amarillo operation. This is pending with the Federal Communications Commission.

The changes at KBOX and KCUL, while receiving mostly noncommittal reaction from management at both stations, is expected to take place either January 1 or thereafter. KBOX beams 5,000 watts days; 500 watts night; 1,000 watts 50,000 watts days, 1,000 watts

nights. KBOX was second in influencing sales of singles records behind KLIF in Billboard's Radio Response Ratings survey of Dallas in June. It had a similar survey in June of the Fort Worth market showed KCUL second in influencing sales of country records behind KPCN.

KWAC to Stage 'Sound-a-Thon'

BAKERSFIELD, Calif.—KWAC, a country music format operation, is staging a country music "Sound-a-Thon" Dec. 29-31 featuring the year's top 149 tunes based on a listener survey. "It was such a big success last year that we felt it will be one of the programming heights of the year," said program director Don Hillman. Radio stations, record stores, or agencies wanting copies of the survey results can obtain them from the station.

WCBS to Aim at Young Adults

NEW YORK—Following the path being blazed now by the CBS-FM "Young Sound" syndicated radio package, WCBS here will aim its new programming concept at young adults. The 50,000-watt flagship station of the CBS network has been largely a "conversation" station. The talk is being dropped. Soon the difference is that WCBS will use personalities. WCBS-FM segues its music.

Station executives have been talking with several major air personalities, trying to recruit them for the new format. Deejays are being told WCBS is going to be "like WNEW, only better." WNEW is New York's leading Easy Listening format station, appealing to young adults and adults in its programming. In this vein, WCBS a week or so ago attempted to hire four newsmen and one air personality. Dick Shepard, WCBS, however, met no success. WCBS has also talked to Bill Edwards at WCVB, Schenectady, N. Y.; Clay Cole of WPX-TV, New York, and reportedly to Jim Gebhard of Philadelphia, among others. The deejays, with the exception of Cole, are all experienced good music personalities.

Like "Monitor" Cole, it was learned, was under consideration for a week-end position. During the week-end, the station will feature programming similar to NBC's

"Monitor" weekend program, but direct its appeal toward teens and young adults, including interviews with name pop record acts. The host or hosts chosen for this weekend setup will act as anchor men.

The possibility is that WCBS will lean heavier toward aiming its programming at young adults than WNEW and in this fashion create a whole new niche for itself. The "Monitor" type teen weekend programming would certainly affect the ratings on weekend of WMCA

and WABC, the market's two Hot 100 format stations.

Though Maury Benkoff was hired as program director of WCBS a few weeks ago and Allen Green was hired last week as assistant program director (he moves over from CBS-TV news), the decision to switch to music from conversation was still in debate among executives as late as last week as stations across the nation have been emphasizing "talk" programming.

WBBF Has Surveys Down to a Science

ROCHESTER, N. Y.—Attempting to make its programming as "scientific as possible," WBBF hinges about 35 per cent of its programming on daily local audience surveys. The major survey is conducted 3-6 p.m. Monday through Friday—heavy teen-listening hours—when the Hot 100 format station exposes new records that have been selected by a panel of deejays. The other survey, which is weighted about 10 per cent toward the final playlist, is held 9-10-10-30 a.m. each day, a prime housewife-listening time.

Thus, the station's playlist reflects a certain balance among audience tastes; the other 65 per cent of the playlist is based on local record sales and national charts, said program director Jack Palvino.

The station's playlist is formulated daily from these elements.

To illustrate the effectiveness of this type of programming, the station again captured Billboard's Radio Response Ratings sales in the market. This year, the 1,000-watt, 24-hour operation received a fantastic 86 per cent of the votes of record dealers, distributors, one-stop operators, and local and national record company executives; last year, the station had 83 per cent of the votes. The only deejays rated in the market for influencing single sales were all with WBBF and Nick Nickson led the crew with 45 per cent of the votes; second was Jack Palvino with 25 per cent.

The guiding force behind the success of the station, and it has been highly successful, was Bob Kieve, formerly the general manager. The station has just been purchased by Lynn Broadcasting and taking over control soon of the station will be John Sayer. Kieve is reported to be interested now in purchasing a radio station.

WBBF has been operating with a highly successful panel system of selecting records. It plays 30 singles each week, returning the good ones to a listening session. One

(Continued on page 31)



BILL ERICKSEN, PROGRAM director and morning air personality at WFOJ in Milwaukee, welcomes Columbia Records' Ray Price and Capitol Records' Duane Dew to Devin's Ballroom where the two artists performed a station-sponsored dance. Ericksen discovered Dew three years ago, bringing him to the attention of Nashville record men. From left, Dew, Ericksen, Price.



Hitward Bound!
The Dave Clark Five
and their latest single
"I've Got to Have a Reason"



A lasting investment in listening.

WTRY Trying to Knock Off WPTR by Improving Staff

TROY, N. Y.—WTRY, the 5,000-watt Hot 100 format station serving the tri-city area of Albany, Troy and Schenectady, is launching a major drive to knock off WPTR, its major competition in the market, with staff improvements.

General manager Arthur H. Simmers last week announced the acquisition of George Williams as music director and air personality. Williams has been a top-rated personality in the afternoon drive slot at WAKY, Louisville, Ky. He'll handle the afternoon chores at WTRY. Also new to the station is Mickey Martin, formerly program director of WCOS, Columbia, S. C.

Jack King is being added to handle the all-night slot and former all-night deejay Jay Clark is taking over the noon-to-1 p.m. period. Doug Burt is serving as acting program director through March 1 when the position will be filled on a permanent basis.

"Based on our regular air personalities and the ones we've just added, we have the best staff this station has had in its history," Simmers said. The new personalities, he said, all have "proven ability" at capturing sizable audiences.

Open House At WGCC

WASHINGTON — WGPC, the 10,000-watt Hot 100 format station, has invited record manufacturers and other industry representatives to visit the station at any time, program director Warrick Duffy said last week.

"WGPC is the only top-rated swinger in Greater Washington that allows record distributors to come into the station each week to display their latest and talk music," Duffy said. "Obviously, I am pleased with our reputation among local record companies," he said, adding that the station sees local promotion men sometimes as often as twice a week.

By CLAUDE HALL

WRNN has just received a construction permit for a 1,000-watt AM operation in Bridgeport, Conn. Program director Bill Martin states that the station will play 40 percent country music, 30 percent Hot 100, 20 percent Easy Listening and 10 percent classical records and need to be placed on the list of all record companies. Send to the station at P.O. Box 145.

KRAK, Sacramento, the 50,000-watt country music giant in California, is running a promotion on "Gallant Men" by Senator Dirksen of Capitol Records; the station is seeking comments and promises to forward all letters to Dirksen in Washington. . . F. Ambert

Dall, general manager of WGH, Nashville, 12,000-watt, chairman of the Association of Independent Metropolitan (Radio) Stations, Kent Burkhardt, sound engineer at WQXI, Atlanta, was named vice president.

Gene Allen, Pat Collins, and Alan Pressley at WBCI, Williamsburg, Va.—capitalizing on the market for sound in tape recordings—are playing some very old records sent by listeners who have no more space on their home sound. The Easy Listening format station has even reproduced its tapes in megaphone style to fit with the records.

Tony Evans, former program and music director of KLTZ, Phoenix, (Continued on page 31)

Radio Response Rating

RICHESTER, N. Y. . . . 4th Cycle
DECEMBER 24, 1966

TOP STATIONS

Call	Each Letter	% of Total
POP Singles		
WBSF	W	84%
WISAY	S	14%
POP LP's		
WVEC	W	27%
WWSM	S	22%
WWSM	M	20%

* R&B

NOTE: No R&B in Rochester area.

* JAZZ

1. WROC (WNY Mayle) 100%

* COUNTRY

1. WISAY 84%
2. WTRY 12%

* CONSERVATIVE

NOTE: No 100% conservative station in Rochester area

* COMEDY

1. WTRY 100%
(Jack Paulino Show)

* FOLK

NOTE: WBSY program Feels Music occasionally

* CLASSICAL

1. WNCM-FM (Jel) 50%
2. WBSF-FM (Jel) 50%
NOTE: WBSF was unable to determine sales effectiveness in this category

WBSF-FM is 100% classical
WNCM-FM is 50% classical

THE RADIO RESPONSE RATING

of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are strictly on the comparative quality of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music to all those having building audiences and creating the framework conducive to influencing the listener to purchase other products and services offered on radio stations.

TOP DISK JOCKEYS

Each	Each Letter	% of Total
POP Singles		
1. Nick Nichols	WBSF	45%
2. Jack Paulino	WBSF	25%
3. Larry Wilson	WBSF	20%
4. Jan Ooms	WBSF	10%

* MUSIC DIR., PROGRAM DIR., OR LIBRARIAN

(Most co-operative in supplying new records)
Jack Paulino Program Director, WBSF
Nick Nichols Music Director, WBSF

* TOP JOCKEYS (Pop Singles) BY TIME SLOT

Morning	Jack Paulino, WBSF
Midday	Jack Paulino, WBSF
Early Afternoon	Joe Deane, WBSF
Traffic Man	Nick Nichols, WBSF
Early Evening	Wally Wilson, WBSF
Late Evening	Larry Walsh, WBSF
All Night	Matt Buechel, WBSF

* TOP TV BANDSTAND SHOW

NOTE: No TV Bandstand show in Rochester area

* POP LP's

1. Ed Meath	WNEC	27%
2. Gary Smith	WBSF	85%
3. Dick Brenning	WBSF	18%
4. Jack Paulino	WWSM	12%
5. Tom Griffiths	WNEC	8%

* PROGRAM DIR., MUSIC DIR. OR LIBRARIAN

(Most co-operative in supplying new LP's)
Ed Farland Music Director, WNEC
Jack Paulino Music Director, WBSF
Bob Taylor Program Director, WNEC

* R&B

NOTE: No R&B in Rochester area.

* COUNTRY

1. John Mazur WTRY 100%

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WBSF	580	WJAM	1180	WISAY	1670
WBSF	580	WJAM	1180	WISAY	1670

FM RADIO FREQUENCIES

WBSF	88.1	WJAM	100.1
WBSF	88.1	WJAM	100.1

ROCHESTER, N.Y. 14604, Phone (716) 546-5670

WBSF, 1,000 watts. On the air 24 hrs. Music format: Contemporary (100%). Editorialists weekly: Bill Deane is director of 6-man news dept. Special equipment: Mobile unit, 5-min. news on the half hr., headlines on the hr., extended news 8 a.m., 12-30 p.m., 6 p.m., 11 p.m. New records: Display for airplay by committee of station personnel. Station publishes list weekly. Approximately 6 new 45's featured weekly. Cuts from Comedy LP's featured regularly on the "Jack Paulino Show" 5-6 p.m. M.S. record promotion people are seen M.F. Office mgr., Mike Vellone, Prog. dir., Jack Paulino, Send 3 copies of LP's to Mr. Vellone, 143 Main St., Rochester, N.Y. 14604, Phone (716) 542-7555.

WBSF-FM, 1,000 watts. Music format: Classical (100%). Editorialists weekly: Stereo ops, 6-8 p.m. daily. Address and other information same as WBSF-AM.

WJAM-FM, ERP 1,500 watts. On the air 7 a.m.-12:15 a.m. Stereo Radio 50% affiliate. Community service. Stereo 100%. Music format: Contemporary (100%). Editorialists weekly: Bill Deane is director of 6-man news dept. Special equipment: Mobile unit, 5-min. news on the half hr., headlines on the hr., extended news 8 a.m., 12-30 p.m., 6 p.m., 11 p.m. New records: Display for airplay by committee of station personnel. Station publishes list weekly. Approximately 6 new 45's featured weekly. Cuts from Comedy LP's featured regularly on the "Jack Paulino Show" 5-6 p.m. M.S. record promotion people are seen M.F. Office mgr., Mike Vellone, Prog. dir., Jack Paulino, Send 3 copies of LP's to Mr. Vellone, 143 Main St., Rochester, N.Y. 14604, Phone (716) 542-7555.

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WISAY	S	14%

POP LP's

1. WVEC	W	27%
2. WWSM	S	22%

R&B

NOTE: No R&B in Rochester area

JAZZ

NOTE: No jazz in Rochester area

COUNTRY

1. WISAY	84%
2. WTRY	12%

CONSERVATIVE

NOTE: No 100% conservative station in Rochester area

COMEDY

NOTE: WBSY program Feels Music occasionally

FOLK

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CLASSICAL

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Stations Decking Airplay With Christmas Song Holly

Continued from page 28

Thanksgiving Day. I feel there's no Christmas record this year that people are clamoring to hear. Top 40 radio programs what people want to hear, but it seems like every year stations are playing less and less Christmas music."

"Little Undecided"
George Brewer, the new programming director at WXYZ, Cleveland, also said he wasn't programming any Christmas tunes and was a "little undecided" about the matter. He said he'd probably wait until the mood hit a couple of days before Christmas, then gradually work in more and more of the holiday records. "Christmas," he said, "is a hard time of the year to program a station."

Rudy Runnells, music director of WOL, the Washington r&b-formatted station, said he would probably wait until the last week, starting with two tunes an hour and working up to four or five. The problem? "I just don't know where traditional Christmas music can be formatted. It's almost sacrilegious to play it, though there are a few new records that demand attention. He said the station gained listeners last year by limiting Christmas tunes to two an hour the week of Christmas. These were r&b Christmas records. "Everybody else plays the Christmas records anyway, and

usually the same records. For us to do so, would be violating our format. We'd lose a lot of listeners."

Program Hyms
WJJD, Chicago's country music operation, launched Christmas country music records Dec. 1 and on Dec. 15 began programming hymns and traditional music, said program director Chris Lane. WNEW, New York Easy Listening giant, began Saturday (3) and last week stepped up the airplay of Christmas records to two an hour. The biggest project of the sta-



VISITING KCUL'S KEN KNIGHT is country music artist Chuck Jennings. Jennings latest release is "Echo of Your Footsteps" on Upbeat Records, distributed by Dot Records. The artist performs five nights a week at the Bridgeport Ballroom, Dallas.

tion, however, will be the taping of a live half-hour show starring Harry Belafonte which will be aired Christmas Day. Triangle, producer of a holiday marathon package called "30 Hours of Christmas," has lined up more than 135 stations nationwide to carry Christmas music from 6 p.m. Christmas Eve through midnight of Christmas Day. The show, updated each year since it was launched in 1962, features more than 300 artists.

WNJU-TV Adds New Latin Show

NEW YORK — WNJU-TV, the UHF operation which, because of the Empire State Building, launched another hour weekly Latin music-variety show Saturday (7). The Best of Puerto Rico (Los Mejores de Puerto Rico) features regulars, including Chaco Avellana, released on United Artists Records in the U.S. and Luciecita Benitez.

The first show featured guests like Los Hispanos, El Gran Combo, Jilly Angel, Tito Lara and Los Soneros. The show is produced by Paquito Cordero in San Juan. WNJU-TV bills itself as the "Television Showcase of the Latin World," beaming music-variety programs seven nights a week.

NARAS Again Inks Schlatter

NEW YORK — George Schlatter Productions has been signed for the fourth year in a row to produce "Best on Record," the annual TV special spotlighting the Grammy Awards. The National Academy of Recording Arts and Sciences show is scheduled for May 3 on NBC-TV. Executive producer is Ted Bergmann. The show will be taped at the April dinners where the awards are presented in Nashville, New York, Chicago and Hollywood.

WBBF Science

Continued from page 28

the listening session are aired during the 3-6 p.m. voting session. "We try to make the programming as scientific as possible even though this is an entertainment media," said Palvino. "Sometimes we may not agree with the results of the voting personally. If a local artist comes out winner, we know it's probably a hup. But we'll play the record anyway just to prove that we do have a system." One of the records that popped up as a favorite of this voting, though, was the Monkees' "Saturday's Child" on a Colgems Records album.

Palvino felt very grateful to the Monkees for creating some excitement in the music-record industry for the kids. He said he'd noticed this excitement on record hops.

KNX-FM's 'Young Sound' Brings Sounds of Praise

By ELIOT LEIGEL

LOS ANGELES — There's been enthusiastic comment for KNX-FM's airing of the "Young Sound," the CBS syndicated up-tempo non-rock music feature,

ever since the station began splitting its programming one month ago.

Alan Botzer, interim administrator of the FM service, said the favorable mail has outweighed the unfavorable.

KNX-FM plays the "Young Sound" programmed out of New York from 6 p.m. to midnight Monday through Friday and for 18 hours on Saturday and Sunday. The morning and afternoon weekday hours are a simulcast of KNX-AM features including Rege Cordic's wakeup show, Arthur Godfrey, Art Linkletter's House Party and five-minute network features.

The "Young Sound" comes to KNX-FM on one-hour reel tapes. Currently there is no live programming interspersed with the "Young Sound" designed for the 20 to 35 age bracket audience. But there are provisions to include capsule newscasts in the future, Botzer said.

In addition to KNX-FM, other stations offering a different FM sound are KJII-FM, which is entirely a cavalcade of non-rock hits and KMET-FM, the sister to all-talk KLAC, which plays high stereo music. KFAC-FM begins its classical separation in January.

WYNU Sets Live Remote

NEW YORK — WYNU, a college radio station located at the Washington Square campus of New York University, is planning a weekly live remote broadcast beginning Feb. 11. The campus operation will pull the remote Saturdays 10 p.m. to 2 a.m. from the Double 07 discotheque in New York, located approximately 50 blocks from the campus.

The college station is inviting record company executives to the remotes "to show them what a college station can do," said WYNU promotion manager Lee Rudnick. He said the station had handled remotes before and "just thought it was time to expand to something a bit bigger."

The Station Most Likely To Succeed

WMCA IS, WITHOUT doubt, one of the most popular radio stations in America with record company promotion men and record artists; the station's air personalities are always in heavy demand for entertainment events. Here's a pictorial study, encompassing only a week or so, of just some of the WMCA action.



WITHIN MINUTES after landing in the U.S., the New Vaudeville Band from London visited WMCA to tape spots. Above, the Fontana Records group clowns with air personality Jack Spector, center in back.

LARRY COHEN, national promotion director for Jamie/Guyden Records, and Beta Distributors executives escort Australian Crispian St. Peter through WMCA studios. Standing behind Frank Costa of WMCA, Joe Senkiewicz of Beta, St. Peter, Joe Bogart and Ed Baer of WMCA. Kneeling: Marty Mathews of Beta, left, and Cohen.



DAN DANIEL, WMCA air personality, did a Columbia University hop with Columbia Records' The Cyrle.



ALSO PERFORMING at the Columbia University hop were the Columbia Records duo of Peaches and Herb, seen here with WMCA's Dan Daniel.

JOE BOGART, record supervisor at WMCA, talks with Star Records artist Carla Thomas, who performed recently for a benefit in New York for Pace College.

Box Jox

Continued from page 20

has left the station to become manager of Arizona Records Distributing Co., Phoenix. Bob Lockwood, air personality at WRZ, Newark, was a week Monday on WOR-TV's "Ben Franklin show," a plug for his new "Jingle Bell Heart" country single.

Bert Cowlan, conference director of Urban America Inc., has joined firm of Herman W. Land Associates, vice-president. Mike Sarlo has moved from WLYC, Williamsport, Pa., to WNAE and WRRN-FM in Warren, Pa. "We're programming country music seven nights a week and are in dire need of records, big or small," said Sarlo. Mail to him at the station, Box 24, Warren, Pa. 16165.

Paul B. Left, Box 113, Sherman Hall, State U. of Calif., Oxnard, N.Y., would like to know the whereabouts of these deejays: Rose Lee, Joey Reynolds, Bud Ballou, Billy Williams, Peter C. Cavanaugh, Lee Allen, and Charley Brown. Bud Stalker is now record librarian at WKYC; record programs with good news or "hot" releases may call him at 781-4500 ext. 225.

Arthur M. Dorfner has been appointed to the new post of executive vice-president of Overmyer Communications, which manages the o-e-o UHF-TV stations of the firm; he was business manager of WABC-TV, New York.

KHVV, Honolulu, air personalities Don Ho and Danny Kakekani were in New York last week and working before a minute even if it wasn't radio. Ho, a Warner Bros.-Reprise Records artist, is headlining the U2 Ball Room show; Kakekani, who also headlines the Hilton Hawaii Village Tapa Room show, opened a three-night engagement at the Waldorf-Astoria's Starlight Roof.

Yesteryear's Hits

Change of pace programming from your library's shelves, featuring the disks that were the hottest in the last 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

POP SINGLES—5 Years Ago December 25, 1961

1. The Lion Sleeps Tonight, Tokens, RCA Victor
2. Run to Him, Bobby Vee, Liberty
3. The Twist, Chubby Checker, Parkway
4. Goodbye Cruel World, James Darren, Colgems
5. Walk On By, Leroy Van Dyke, Mercury
6. Peppermint Twist, Joey Dee and the Starliners, Roulette
7. Please Mr. Postman, Marvelettes, Tamla
8. Happy Birthday, Sweet Sixteen, Neil Sedaka, RCA Victor
9. Let There Be Drums, Sandy Nelson, Imperial
10. Can't Help Falling in Love, Elvis Presley, RCA Victor

R & B SINGLES—5 Years Ago December 25, 1961

1. Please Mr. Postman, Marvelettes, Tamla
2. Gypsy Woman, Impressions, ABC-Paramount
3. Turn on Your Love Light, Bobby Blue Bland, Duke
4. Sent Me, Sims Twins, Sar
5. Just Got to Know, Jimmy McCracklin, Art-Tone
6. I Know, Barbara George, AFO
7. Last Season's, James Brown & His Famous Flames, King
8. Unchain My Heart, Ray Charles, ABC-Paramount
9. In the Dark, Little Junior Parker, Duke
10. There's No Other (Like My Baby), Crystals, Philips

POP SINGLES—10 Years Ago December 22, 1956

1. Singing the Blues, Guy Mitchell, Columbia
2. Love Me Tender, Elvis Presley, RCA Victor
3. Green Door, Jim Lowe, Dot
4. Blueberry Hill, Fats Domino, Imperial
5. Just Working in the Rain, Johnnie Ray, Columbia
6. Love Me, Elvis Presley, RCA Victor
7. Hey, Jealous Lover, Frank Sinatra, Reprise
8. Don't Be Cruel/Hearted Day, Elvis Presley, RCA Victor

POP LPs—5 Years Ago December 25, 1961

1. Blue Hawaii, Elvis Presley, RCA Victor
2. Breakfast at Tiffany's, Henry Mancini, RCA Victor
3. The Sound of Music, Original Cast, Columbia
4. Camelot, Original Cast, Columbia
5. Time Out, Dave Brubeck, Columbia
6. Judy at Carnegie Hall, Judy Garland, Capitol
7. Holiday Song Along With Mitch, Mitch Miller, Columbia
8. I Remember Tommy, Frank Sinatra, Reprise
9. The Kingston Trio Close Up, Capitol
10. Your Twist Party, Chubby Checker, Parkway

TOP SELLING R & B SINGLES

a STAR Performer—Sides reflecting greatest proportions upward progress this week

This Week	Last Week	Title, Artist, Label, & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, & No.	Weeks on Chart
1	3	I (Know) I'M LOSING YOU The Temptations, Gordy 7057 (Jobete, BMI)	5	26	27	WE GOT A THING THAT'S IN THE GROOVE 4 Capitol, Karan 1152 (Metaphor, BMI)	4
2	1	YOU KEEP ME HANGIN' ON Supremes, Motown 1101 (Jobete, BMI)	5	27	28	CRY LIKE A BABY Aretha Franklin, Columbia 43227	6
3	4	TELL IT LIKE IT IS Aaron Neville, Parlo 101 (Dirig, BMI)	4	28	30	LET'S FALL IN LOVE Peebles & Webb, Dot 1522 (Bourne, ASCAP)	4
4	4	Come 'Round Here 'I'M THE ONE YOU NEED Marvin, Tamla 54140 (Jobete, BMI)	5	29	44	ARE YOU LOVELY FOR ME Freddie Star, Shout 207 (Webb, BMI)	2
5	6	I FOOLED YOU THIS TIME Gene Chandler, Checker 1155 (Echand-Jennings, BMI)	7	30	41	WHAT BECOMES OF THE BROKEN HEARTED Jimmy Buffet, Soul 35022 (Jobete, BMI)	21
6	7	A PLACE IN THE SUN Stevie Wonder, Tamla 54130 (Star-Ventures, ASCAP)	6	31	31	HYMN #5 Mighty Marvels, Shurtine 021 (Bald Ltd., BMI)	4
7	2	I'M READY FOR LOVE Martha & the Vandellas, Gordy 7056 (Jobete, BMI)	7	32	34	I'M GLAD I WAITED Players, Minit 32012 (Alston, BMI)	4
8	8	IT TEARS ME UP Percy Sledge, Atlantic 2358 (fama, BMI)	8	33	29	DEVIL WITH AN ANGEL'S SMILE Isotones, Gamble 303 (Rasberry, BMI)	5
9	10	DON'T ANSWER THE DOOR S & S King-A-R, 10556 (Marston, BMI)	11	34	35	— STAY BY ME Speyer Turner, MGM 13617 (Progressive/Tone & T. Inc., BMI)	1
10	10	HOLY COW Lee Dorsey, Amy 965 (Marsanti, BMI)	6	35	23	I BETCHA (Couldn't Love Me) Marshall, Capitol 522 (Satan, BMI)	8
11	13	KNOCK ON WOOD Crisa Fire, Star 194 (Esk, BMI)	12	36	41	MY BABY'S GONE Dwight Hughes, Shout 206 (Webb, BMI)	3
12	14	WHISPERS Jocelyn Weir, Brunswick 55300 (Jalynna-BTC, BMI)	4	37	37	BABY WHAT I MEAN Drifters, Atlantic 2346 (Burt, BMI)	1
13	15	MUSTANG SALLY Wilson Pickett, Atlantic 2345 (Fourteenth Street, BMI)	4	38	43	— STANDING IN THE SHADOWS OF LOVE Four Tops, Motown 1102 (Jobete, BMI)	3
14	9	DON'T BE A DROP-OUT James Brown & His Famous Flames, King 6556 (Orpheus, BMI)	11	39	43	HOW MUCH PRESSURE (Do You Think I Can Stand) Boyz n the Bunch, Ward 1143 (Friman-Robson, BMI)	4
15	25	TRY A LITTLE TENDERNESS Otha Redding, Vee 141 (Campbell/Cannolly-Rubbin, ASCAP)	3	40	49	— I'VE PASSED THIS WAY BEFORE Jimmy Buffet, Soul 35027 (Jobete, BMI)	1
16	13	I'M YOUR PUPPET James & Boyz Parly, Ball 649 (fama, BMI)	14	41	49	THAT'S Frank Sinatra, Reprise 0531 (4 Star, BMI)	1
17	17	AM I A LOSER Eddie Holman, Parkway 106 (Marshall/Carole Partners, BMI)	7	42	50	DO IT RIGHT NOW Ronnie Robinson, Ward 1144 (Friman-Robson, BMI)	2
18	17	BUT IT'S ALRIGHT J J Jackson, (fama 116 (Temptations, BMI)	13	43	45	KARATE Emerson, Mela 543 (Wilson, BMI)	2
19	22	I'M GONNA MISS YOU Artists, Brunswick 55301 (Jalynna-BAC, BMI)	5	44	47	YOU CAN BRING ME ALL YOUR HEARTACHE Lou Rawls, Capitol 5790 (Raw-Lou, BMI)	2
20	38	BACK IN THE SAME OLD BAG AGAIN Bobby Bland, Duke 472, (Don, BMI)	5	45	45	ALVIN'S BOO-4-LO Alvin Karpis, Vee 141 (The Masters, Mar-Lou 6014 (Vee, BMI)	2
21	25	COME BACK S Starlings, Vee 141 (Camel, BMI)	8	46	46	PAPA WEE TOO Joe Tex, Ball 4051 (Troc, BMI)	1
22	32	YOU GOT ME HUNGRY Sam & Dave, Star 204 (Frente-Ent, BMI)	3	47	48	I'M GONNA MAKE YOU LOVE ME Des De Marwick, Mercury 72638 (Act, BMI)	2
23	20	HEAVEN MUST HAVE SENT YOU Elton J, S 2537 (Jobete, BMI)	14	48	48	WACK WACK Young Holt Inc., Brunswick 25005 (Te No, BMI)	1
24	19	PEAK OF LOVE Barclay McCulloch, Checker 1156 (Chevi, BMI)	7	49	49	I DON'T NEED NO DOCTOR Ray Charles, ABC 5865 (Phonoby-Baby Manna, BMI)	1
25	26	FORGET ABOUT ME Prince Harold, Mercury 72621 (Screen Gems-Columbia, BMI)	5	50	49	MAN OF HOUSE Junior Parker, Duke 413 (Don, BMI)	1

Billboard
and DEADLINE
MOVES UP 1 DAY
FOR JANUARY 7 ISSUE

DUE TO THE NEW YEAR'S HOLIDAY
DEADLINE FOR THE JANUARY 7 ISSUE WILL BE

TUES. DEC. 27

TOP SELLING R & B LPs

a STAR Performer—LP's registering greatest proportions upward progress this week

This Week	Last Week	Title, Artist, Label, & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, & No.	Weeks on Chart
1	14	LOU RAWLS SOULIN' Capitol T 2546 (M), ST 2546 (S)	17	14	14	HELL BE BACK Players, Minit LP 40066 (M), LP 24006 (S)	1
2	2	GETTING READY Temptations, Gordy 918 (M), LP 918 (S)	25	15	25	FOUR TOPS LIVE! Motown M 654 (M), S 654 (S)	2
3	3	SUPREMES A' GO-GO Motown MLP 649 (M), SLP 649 (S)	14	16	19	"BUCKET" Johnny Smith, Bous Note BLP 4235 (M), BLP 4235 (S)	4
4	5	TEQUILA Wes Montgomery, Verve V 8653 (M), V 8653 (S)	18	17	16	WARM AND TENDER Percy Sledge, Atlantic 8122 (M), SD 8122 (S)	6
5	6	LOU RAWLS LIVE! Capitol T 2459 (M), ST 2459 (S)	35	18	11	CARLA Carla Thomas, Star 709 (M), SD 709 (S)	10
6	7	THE EXCITING WILSON PICKETT Atlantic 8129 (M), SD 8129 (S)	18	19	12	ON TOP Four Tops, Motown MLP 647 (M), SLP 647 (S)	18
7	17	THE TEMPTATIONS GREATEST HITS Gordy 918 (M), 918 (S)	2	20	21	AND NOW! Breaker 7 & the MG's, Star 711 (M), S 711 (S)	1
8	18	AWAY WE A' GO-DO Smokey Robinson & the Miracles, Tamla 22 (M), S 274 (S)	2	21	21	TENDER GENDER Kenny Burrell Quartet, Capitol LP 772 (M), LP 772 (S)	3
9	4	LIVING SOUL Richard Ligon, Malmgren, Prestige PR 7408 (M), PRS 7408 (S)	12	22	20	TENDER LOVING CARE Hence Wilson, Capitol T 2555 (M), ST 2555 (S)	18
10	10	THE OTIS REDDING DICTIONARY OF SOUL Vee 415 (M), S 415 (S)	6	23	23	ROAD RUNNER Ray Charles, ABC 586 (M), Star SLP 703 (M), S 703 (S)	18
11	9	RAY'S MOODS Ray Charles, ABC 586 (M), Star SLP 703 (M), S 703 (S)	13	24	15	A COLLECTION OF 16 BIG HITS, VOL. 5 Various Artists, Motown M 651 (M), S 651 (S)	6
12	8	WADE IN THE WATER Rex Lewis, Capitol LP 774 (M), LP 774 (S)	17	—	—	James Brown, King 965 (M), S 965 (S)	1
13	13	WILD IS THE WIND Rex Lewis, Capitol LP 774 (M), LP 774 (S)	17	—	—	James Brown, King 965 (M), S 965 (S)	1

Board **BEST BETS FOR CHRISTMAS**

BEST SELLING CHRISTMAS LP'S

1. **MERRY CHRISTMAS**—Andy Williams, Columbia CL 3420 (M), RS 9222 (I), CS 8703 (S)
2. **THE DEAN MARVIN CHRISTMAS ALBUM**—Reprise R 8222 (M), RS 8222 (I), CS 8222 (S)
3. **THE LITTLE DRUMMER BOY**—Harry Simeone Chorale, 20th Century/Fox TFS 3100 (M), TFS 6100 (S)
4. **MERRY CHRISTMAS**—Johnny Mathis, Columbia CL 1195 (M), CS 6021 (S)
5. **ELVIS CHRISTMAS ALBUM**—Elvis Presley, RCA Victor LPM 3501 (M), LSP 1851 (S)
6. **NOEL**—Joan Baez, Vanguard VRS 9230 (M), VSD 79230 (S)
7. **MERRY CHRISTMAS**—Bing Crosby, Decca DL 8128 (M), DL 78128 (S)
8. **THE SOUND OF CHRISTMAS**—Ramsey Lewis Trio, Capitol CLP 687 (M), CLPS 687 (S)
9. **THE CHRISTMAS SONG**—Nat King Cole, Capitol W 1967 (M), SW 1967 (S)
10. **NAVIDADE MEANS CHRISTMAS**—Lydie Gorme & Trio Los Panchos, Columbia CL 2557 (M), CS 9357 (S)
11. **SONGS FOR CHRISTMAS**—Mahalia Jackson, RCA Victor LPM 1901 (M), LSP 1751 (S)
12. **SONGS FOR A MERRY CHRISTMAS**—Wayne Newton, Capitol T 2588 (M), TSP 2588 (S)
13. **MERRY CHRISTMAS**—Supremes, Motown 638 (M), ST 638 (S)
14. **MORE SOUNDS OF CHRISTMAS**—Ramsey Lewis Trio, Capitol CLP 745 (M), CLPS 745 (S)
15. **JACK JONES CHRISTMAS ALBUM**—Kapp KL 1399 (M), KS 1399 (S)
16. **JAMES BROWN SINGS CHRISTMAS SONGS**—King 1010 (M), KG 1010 (S)
17. **SEASONS GREETINGS FROM PERRY COME**—RCA Victor LPM 2054 (M), LSP 2054 (S)
18. **JOHN CARL CHRISTMAS ALBUM**—RCA Victor LPM 2940 (M), LSP 2940 (S)
19. **HOLIDAY CHEER**—Dean Martin, Capitol T 2343 (M), ST 2343 (S)
20. **WE WISH YOU A MERRY CHRISTMAS**—Ray Conniff Singers, Columbia CL 3692 (M), CS 8692 (S)
21. **YULE SMITH'S CHRISTMAS ALBUM**—RCA Victor LPM 3607 (M), LSP 3607 (S)
22. **WINTER WONDERLAND**—Bert Kaempfer & His Ork., Decca DL 4441 (M), DL 7444 (S)
23. **CHRISTMAS WITH BUCK OWENS**—Capitol T 2396 (M), ST 2396 (S)
24. **CHRISTMAS IS PERCY FAITH**—Columbia CL 2577 (M), CS 977 (S)
25. **FOR CHRISTMAS THIS YEAR**—Lettermen, Capitol T 2587 (M), ST 2587 (S)
26. **BEACH BOY CHRISTMAS ALBUM**—Capitol T 2164 (M), ST 2164 (S)
27. **O RANDBIRD THE LITTLE DRUMMER BOY**—Harry Simeone Chorale, RCA KL 1450 (M), KS 3450 (S)
28. **MERRY MANGINI CHRISTMAS**—Henry Mancini Ork. & Chorus, RCA Victor LPM 3612 (M), LSP 3612 (S)
29. **JOLLY CHRISTMAS FROM FRANK SINATRA**—Capitol W 1967 (M), SW 1967 (S)
30. **CHRISTMAS WITH CHET ATKINS**—RCA Victor LPM 2423 (M), LSP 2423 (S)
31. **CHRISTMAS TIME**—Roger Williams, Kapp KL 1764 (M), KS 3048 (S)
32. **LET US BECOME A CAROLING**—Ray Conniff & His Singers, Columbia CL 1701 (M), CS 8501 (S)

33. **THE VENTURES CHRISTMAS ALBUM**—Dolton BLP 2038 (M), CS 8721 (S)
34. **CHRISTMAS CAROLS OF EUROPE**—Peggy Madgal Singers, Concord 271652 (M), 271652 (S)
35. **WINTER WONDERLAND**—Earl Grant, Decca DL 4677 (M), DL 7468 (S)
36. **CHRISTMAS WITH THE CHIPMUNKS**—Liberty LPM 3256 (M), LSP 2556 (S)
37. **MERRY CHRISTMAS**—Brenda Lee, Decca DL 4583 (M), DL 7483 (S)
38. **THE BROWN SINGS CHRISTMAS**—Kenny Rogers (The Street), RCA Victor LPM 375 (M), LSP 375 (S)
39. **IN THE CHRISTMAS SPIRIT**—Booker T & the M.G.'s, Swan 133 (M), SW 133 (S)
40. **HOLIDAY SING-ALONG WITH MITCH**—Mitch Miller & The Cast, Columbia CL 2458 (M), CS 8501 (S)
41. **CHRISTMAS HYMNS AND CAROLS**—Robert Shaw Chorale, RCA Victor LPM 3218 (M), LSP 3218 (S)
42. **CHRISTMAS GREETINGS FROM THE MANTOVANI ORK.**—London LL 3218 (M), PS 338 (S)
43. **HAVE YOURSELF A SOULFUL CHRISTMAS**—Kenny Burrell, Capitol LP 779 (M), LPM 779 (S)
44. **WISHING YOU A MERRY CHRISTMAS**—Andre Kostelanetz, St. Kilian Bishop, Columbia ML 6178 (M), ML 5779 (S)
45. **GLORIOUS SOUND OF CHRISTMAS**—Philadelphia, O.E. Dornally, Temple University Chor., Columbia ML 5766 (M), MS 6369 (S)
46. **MERRY CHRISTMAS FROM JACKIE WILSON**—Brunswick BL 5412 (M), BL 75412 (S)
47. **TWELVE SONGS OF CHRISTMAS**—Jim Reeves, RCA Victor LPM 2218 (M), LSP 2218 (S)
48. **CHRISTMAS CAROLS AROUND THE WORLD**—Mormon Tabernacle Choir, Columbia VL 5684 (M), MS 6284 (S)
49. **[JIMMY] OAKS'S CHRISTMAS CARD**—Columbia CL 2404 (M), CS 904 (S)
50. **WHITE CHRISTMAS**—Pat Boone, DL 3222 (M), DL 7222 (S)
51. **CHRISTMAS HYMNS & CAROLS**—Mariano Lanza, Camden CLP 777 (M), CAS 777 (S)
52. **WE WISH YOU A MERRY CHRISTMAS**—Ferrante & Teicher, United Artists UAL 3536 (M), UAS 6536 (S)
53. **THE SOUND OF CHRISTMAS**—Sergio Franchi, RCA Victor LPM 3437 (M), LSP 3437 (S)
54. **THE SOUND OF CHRISTMAS**—Johnny Mathis, Mercury ME 20837 (M), SR 60837 (S)
55. **SONGS OF CHRISTMAS**—Norman Luboff, Columbia CL 926 (M), CS 846 (S)
56. **STAR CAROL**—Yvesse Eme/Ork. & Chorus, Capitol 1071 (M), ST 1071 (S)
57. **SOUND OF CHRISTMAS**—Al Hirt, RCA Victor LPM 3417 (M), LSP 3417 (S)
58. **TO WISH YOU A MERRY CHRISTMAS**—Hayride/Lettermen/Millard Thoms, Frantz Caszemi, RCA Victor LPM 2626 (M), LSP 2626 (S)
59. **MERRY CHRISTMAS**—Al Martino, Capitol T 2165 (M), ST 2165 (S)
60. **ANDY WILLIAMS CHRISTMAS ALBUM**—Columbia CL 2087 (M), CS 8887 (S)
61. **SILENT NIGHT**—Lawrence Walk, Dot DLP 3397 (M), DLP 25397 (S)
62. **THE CHRISTMAS**—Mormon Tabernacle Choir/N. Y. Philharmonic, I. Bernstein, Columbia ML 5899 (M), MS 6499 (S)
63. **THE SOUND OF SINGS MERRY CHRISTMAS MUSIC**—RCA Camden CAL 440 (M), CAS 440 (S)
64. **CHRISTMAS WITH LOOT ARNOLD**—RCA Victor LPM 2554 (M), LSP 2554 (S)

65. **MERRY CHRISTMAS FROM THE NEW CHRISTY MINSTRELS**—Capitol CL 2096 (M), CS 8896 (S)
66. **[JIMMY] ROSELLI: THE CHRISTMAS ALBUM**—United Artists UAL 3438 (M), UAS 6538 (S)
67. **MERRY CHRISTMAS CAROLS**—Robert Shwens Ork. & Chorus, RCA Victor LPM 3256 (M), LSP 2556 (S)
68. **MANY MOODS OF CHRISTMAS**—Robert Shaw Chorale, RCA Victor LPM 2684 (M), LSP 2684 (S)
69. **CHRISTMAS ALBUM**—Vocal Command 11032 (M), 511032 (S)
70. **CHRISTMAS**—Jackie Gleason, Capitol W 758 (M), DW 758 (S)
71. **A CAROLING WE GO**—Fred Waring, Decca DL 4509 (M), DL 7409 (S)
72. **FOUR SEASONS CHRISTMAS ALBUM**—Philips PHM 20023 (M), MS 0023 (S)
73. **MY CHRISTMAS DREAM**—Sonny James, Capitol T 2589 (M), ST 2589 (S)
74. **MERRY**—Lena, RCA Victor HM, United Artists UAL 3546 (M), UAS 6546 (S)
75. **CHRISTMAS COOKING**—Jimmy Smith, Vee V 8666 (M), V 8666 (S)
76. **LITTLE ANGEL**—Loretta Young, Decca DL 8009 (M), DL 7809 (S)

BEST SELLING CHRISTMAS SINGLES

1. **SLEEP IN HEAVENLY PLACE** (Silent Night)—Barbra Streisand, Columbia 4386 (S)
2. **THE LITTLE DRUMMER BOY**—Harry Simeone Chorale, 20th Century/Fox 429 (S)
3. **IF EVERYDAY WAS LIKE CHRISTMAS**—Elvis Presley, RCA Victor 8950 (S)
4. **MERRY CHRISTMAS BABY**—Charles Brown, Hollywood 1021 (S)
5. **THE CHRISTMAS SONG**—Nat King Cole, Capitol 3541 (S)
6. **PLEASE COME HOME FOR CHRISTMAS**—Charles Brown, King 5405 (S)
7. **WHITE CHRISTMAS**—Bing Crosby, Decca 23778 (S)
8. **SWEET LITTLE BABY ROY**—James Brown & His Famous Flames, Epic 6885 (S)
9. **INGLE BELLA ROCK**—Bobby Helms, Decca 30513 (S)
10. **THE LITTLE DRUMMER BOY**—Jim Rane, Vanguard 4373 (S)
11. **BAKEFAST SINGLES**—Lowell Hudson, Hollywood 1022 (S)
12. **BLUE CHRISTMAS**—Elvis Presley, RCA Victor 0647 (S)
13. **I WANT FOR CHRISTMAS IS YOU**—Carla Thomas, Stan 206 (S)
14. **ROCKIN' AROUND THE CHRISTMAS TREE**—Brenda Lee, Decca 30776 (S)
15. **SILVER BELLS**—Earl Grant, Decca 25703 (S)
16. **THE LITTLE DRUMMER BOY**—Sonny James, Capitol 5773 (S)
17. **WHITE CHRISTMAS**—Drifters, Atlantic 1048 (S)
18. **CHRISTMAS SONG**—James Brown & His Famous Flames, King 5405 (S)
19. **SILVER BELLS**—Al Martino, Capitol 5311 (S)
20. **SILENT BELLS**—Lena, RCA Victor HM, UAS 3541 (S)
21. **CHRISTMAS TEARS**—Freddy King, Federal 12439 (S)
22. **WINTER WONDERLAND**—Crosby, Decca 23777 (S)
23. **SOME DAY AT CHRISTMAS**—Steve Wond, Capitol 54142 (S)
24. **THE LITTLE DRUMMER BOY**—David Seville & The Chompkins, Liberty 55289 (S)
25. **THE LITTLE DRUMMER BOY**—Supremes, Motown 1085 (S)
26. **ITLL BE HOME FOR CHRISTMAS**—Brothers Four, Columbia 4386 (S)
27. **SILVER BELLS**—Bing Crosby, Decca 27229 (S)

Cincy Season Ticket Sale Sets Record

CINCINNATI — The Cincinnati Symphony reports the largest season ticket sale in its 72-year history. According to manager Lloyd H. Haldeman, ticket sales for subscription concerts have increased 3.4 per cent over last year's record. The "Eight O'Clock Series" of six concerts shows a 44.5 per cent sales hike. A student increase of 32.8 per cent in the young people's and Junior High series also was registered.

By the end of the year the orchestra will have performed 250 concerts, including 43 during the world tour, 14 on a tour in the New York City area, and 115 for students. The orchestra, which records for Decca Records, has a 46-week tour. The unit is slated for four Carnegie Hall appearances late in January with pianist Byron Janis featured on Jan. 16 and the Modern Jazz Quartet on Jan. 18.

Conductor Max Rudolf will lead the New York premiere of Wilfred Joseph's "Requiem" on Jan. 25. The Cincinnati will present the American premiere of the work here on Jan. 13. Guest artists during the season, which ends on May 20, include Isaac Stern, Lorin Maazel, Janis, the Modern Jazz Quartet, Claudio Arrau, Zino Francescatti, Henry Szeryng, Mstislav Rostropovich, Roberta Peters



THE CHRISTMAS SPIRIT came to Las Vegas recently when the bright lights of Downtown Casino Center became brighter through the addition of Christmas lights and decorations. Here Western singer Lynn helps Nancy Hicks, a second-grade student at Variety Crippled Children's School, pull the switch to turn on the illuminated decorations in addition to emceeing the affair and introducing the local dignitaries present for the occasion. Judy and her eight-piece band provided a 45-minute musical program for the hundreds of people who lined the streets.

U. S. A. Co. Moves

CHICAGO—U. S. A. Records Co., formerly located at 1448 S. Michigan Ave., has moved to 2131 S. Michigan—known as "record row." According to

Neal Bookings

MONONA GROVE, Wis.—Jack Barlow and Band, heard on Epic Records, have been set for the first anniversary celebration of the Mid-America Country Music Federation Saturday, (31) at Monona Grove Community Center.

Conway Twitty and the Lonely Blue Boys have been set for New Year's Eve at the Rivoli Lounge, Chicago, by the Neal office. Stonewall Jackson and the Minute Men are taking a rest through the holiday season but will have a busy 1967 season. Musical Sales, Baltimore; Best Gold, Buffalo; Choice, Kansas City, and Davis, Denver. This brings the label's number of distributors to 29. Tommy Wills, AR president, said he is negotiating with EMi on foreign rights.

Four Distributors Added by Airtown

RICHMOND, Ind.—Airtown Records this week announced new distributors for its labels: Musical Sales, Baltimore; Best Gold, Buffalo; Choice, Kansas City, and Davis, Denver. This brings the label's number of distributors to 29. Tommy Wills, AR president, said he is negotiating with EMi on foreign rights.

the firm's Jim Golden, the new location offers the advantages of an improved location and an enlarged space. U. S. A. currently has a hit with the Buckingham's a label group. Set in a single called, "Kind of a Drug."

COUNTRY POLICE



Kenny Price is the big fellow on Avco Broadcasting's color syndicated television series "Midwestern Hayride." His face is familiar to more than 35 markets where the show is seen, and his voice is known to thousands more as a result of his recent hit, "Walkin' On New Grass," which brought a fresh sound to country music. "Happy Tracks," just out, is Kenny's latest, and both he and Bobby Bobo, whose Boone Records released the disks, are confident it will even do better than "Walkin'."

Kenny's talent is as big as his size, currently a hefty 280 pounds. He was born a regular member of the "Hayride" cast 13 years, most of that time as one of the Homeowners, vocal-instrumental group. Besides

KENNY PRICE Boone Records

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singing, Kenny plays the guitar, drums, bass, banjo, and most string instruments.

Although "Hayride" takes up only two days of Kenny's week, scores of other projects keep him busy the rest of the time. There are numerous personal appearances, he writes songs, and in spare hours, for his special broadcast, he becomes the friendly family auto mechanic—just for fun and relaxation!

Kenny grew up in Northern Kentucky, not far from where his wife Donna and three children reside today. He joined the Armed Forces in 1952, and while serving with the combat engineers in Korea, he had a chance to appear in the Horace Heidt USO shows. It was the incentive needed to spur him into making the switch from farm tractors to television. Kenny joined WLW radio and television in 1954, and his rustic life and humor and undeniable talent immediately won him a permanent place in the hearts of WLW viewers and listeners.

"Walkin' On New Grass" and "Happy Tracks," were written by Ray Pennington, but Kenny himself has done quite well as a composer. His "Goin' In Train-in," for instance, was recorded by Hank Cochran and arranged by Chet Atkins. "Tennessee and Another Day and a Dollar in the Hole."

TOP RECORDS OF 1966

All listings are based on chart positions for the year through Dec. 10 and do not necessarily reflect total sales. Exceptions are the Top LP list, which is based on total sales at retail for the Jan. 1-Oct. 8 period, and the classical list, based on April 9-Dec. 10 chart positions.

TOP SINGLES

Pos.	TITLE-Artist (Label)
1.	TEARS—Martha & the Moyas (Dunhill)
2.	14 YEARS—(Doris) Martha & the Moyas (Dunhill)
3.	WHAT WIMONES OF THE BROKHEARTED—Jimmy Ruffin (Soul)
4.	LAST TRAIN TO CLARKSVILLE—Monkman (Capitol)
5.	REACH OUT, I'LL BE THERE—Four Tops (Motown)
6.	THESE ROOTS ARE MADE FOR WALKIN'—Nancy Sinatra (Reprise)
7.	CHERISH—Audrey Hepburn (Valiant)
8.	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)
9.	KICKS—Paul Revere & the Raiders (Columbia)
10.	THE BALLAD OF THE GREEN HERBES—Sgt. Barry Sadler (RCA Victor)
11.	GOOD LOVIN'—Young Rascals (Atlantic)
12.	YOU'RE MY SOUL AND INSPIRATION—Bighouse Brothers (Soul)
13.	YOU CAN'T HURRY LOVE—Supremes (Motown)
14.	SLOWLY—Baby Ruth (Pepco)
15.	SEE YOU IN SEPTEMBER—Happening 8's (T. Poppy)
16.	THE RED RIDING HOOD—Sam the Sham & the Pharaohs (MGM)
17.	LIGHTNING STRIKES—Lou Chattera (MGM)
18.	FOUR SIDES OF TOWN—Johnny Rivers (Mercury)
19.	WORKING IN THE COAL MINE—Lee Dorsey (A&M)
20.	A GOODBY KING OF LOVE—Mandrill (Fantasy)
21.	YOU DON'T HAVE TO SAY YOU LOVE ME—Dusty Springfield (Philips)
22.	SUNSHINE SUPERMAN—Gunsong (Cap)
23.	FORN A WOMAN—Sandy Pops (MGM)
24.	HONEST—Monkman & the Papa's (Dunhill)
25.	REO RUMPER BALL—Cyrilla (Columbia)
26.	JOHN FREE—Roger Williams (Kapp)
27.	WALK AWAY—Renee (Left Bank) (Smash)
28.	COOL JERK—Capitol (Karn)
29.	H-B-B-Y—Karl (Karn)
30.	HARVEST—Tommy James & the Shondells (Route 66)
31.	WHEN A MAN LOVES A WOMAN—Perry Sledge (Atlantic)
32.	TIME WON'T LET ME OUTSIDE—Capitol
33.	JUST STOP—Capitol
34.	PAINT IT, BLACK—Rolling Stones (London)
35.	SUMMER IN THE CITY—Lynn Spooford (Kama Sutra)
36.	I'M A WIMBLESOME—Cathy Carr, J. Thomas & the Triumphs (Capitol)
37.	MY LOVE—Sueela Clark (Warner Bros.)
38.	CATY—Lynn Spooford (Kama Sutra)
39.	AIN'T YOU PROUD TO BE—Templetons (Gordy)
40.	WILD THING—Troops (A&M)
41.	FLUORITE BUTTERFLY—Bob Lind (World Pacific)
42.	I AM A ROCK—Simon & Garfunkel (Columbia)
43.	DUTTY WATER—Sundells (Tone)
44.	MODERN—For HAZEL—Tommy Ray (ABC)
45.	CRYING TIME—Ray Charles (ABC)
46.	SWIM FEA—Tommy Ray (ABC)
47.	SECRET AGENT MAN—Johnny Rivers (Imperial)
48.	DIO YOU EVER HAVE TO MAKE UP YOUR MIND—Lynn Spooford (Kama Sutra)
49.	IT CAN BE DONE—Dut—Baxley (Capitol)
50.	HONEDOWN SOUND—Simon & Garfunkel (Columbia)
51.	UP, TIGHT—Steve Wonder (Tamla)
52.	SHANG CHA—Cher (Imperial)
53.	SLOP JOHN B—Bench Boys (Capitol)
54.	FLYING HERONS—Bighouse—Rolling Stones (London)
55.	WIFE OUT—Sundells (Tone)
56.	PSYCHIC REACTION—Cont Free (Double Shot)
57.	PAPERBACK WRITER—Reveries (Capitol)
58.	REACTS IS ONLY SEEN DEEP—Templetons (Gordy)
59.	NO MATTER WHAT SHAPE YOUR STOMACH'S IN—Tomas (Liberty)
60.	RAREFIED—Robert Parker (Mercury)
61.	JUST LIES ME—Paul Revere & the Raiders (Columbia)
62.	THE LOVE MAKES THE WORLD GO ROUND—Dew Jackson (Capitol)
63.	THE PIPER PIPER—Crispin 18 (Palm)
64.	SOMEWHERE MY LOVE—Ray Conniff & the Strings (Capitol)
65.	ALMOST PERSUADED—David Houston (Epic)
66.	IF I WERE A CARPENTER—Bobby Green (Atlantic)
67.	GOODY MEET WITH BILL—Harvey Keitel (Epic)
68.	CHERRY, CHERRY—Red Diamond (Bang)
69.	MESSAGE TO MICHAEL—Bonnie Warren (Capitol)
70.	LOVE IS A WHITIN' THING—Loy Karna (A&M)
71.	GLORIA—Shadows of Knight (Dunhill)
72.	MY WORLD IS EMPTY WITHOUT YOU—Supremes (Motown)
73.	RAINBOW—Baby Ruth (Pepco)
74.	RAINY DAY WOMEN #12 & 35—Bob Dylan (Columbia)
75.	GUNSHAMBER—Sandpiper (A&M)
76.	YOUR PUPPET—Mama's & the Papa's (Dunhill)
77.	LOVE OF 1000 DANCES—Wilson Pickett (Atlantic)
78.	HON OF NOON HAPPY—David Blue (Imperial)
79.	SHAMBA—Jeter & Gordon (Capitol)
80.	MY LOVE—Turtles (Warner Bros.)
81.	SWET TALKIN'—Coff Whiffles (Laurel)
82.	THEY WERE HERE—The Beatles (Capitol)
83.	BLACK IS BLACK—Les Brown (Prest)
84.	HONKIE MAN—Beetles (Capitol)
85.	YOUR JUMPIN'—The Beatles (Capitol)
86.	RACK SCRATCH MY RACK—Slim Harpo (Exalt)
87.	SHE'S JUST MY STYLE—Gary Lewis & the Playboys (Liberty)
88.	THE MORE I SEE YOU—Yaris Marcell (A&M)
89.	I FOUGHT THE LAW—Bobby Fuller (Mustang)
90.	YELLOW SHOWER—Beetles (Capitol)
91.	HONK!—Paul Revere & the Raiders (Columbia)
92.	ZORRA THE GREEN—Herb Alpert & the Tijuana Brass (A&M)
93.	SHAPES OF THINGS—Yardsbirds (Epic)
94.	LOVE COMES—Marty Association (Valiant)
95.	63-5789—Wilson Pickett (Atlantic)
96.	DEVI WITH A BLUE OESS ON K GOOD GOLLY ME—MOLLY—Baker & the Delfon (Mercury)
97.	WOULDN'T IT BE NICE—Teach Bros (Capitol)
98.	THE HEART OF ME—Teach Bros (Capitol)
99.	GREEN GRASS—Gary Lewis & the Playboys (Liberty)
100.	A WELL RESPECTED MAN—Kinks (Reprise)

TOP LP's

Pos.	TITLE-Artist (Label)
1.	WHIPPED CREAM & OTHER DELIGHTS—Herb Alpert & the Tijuana Brass (A&M)
2.	SOUND OF MUSIC—Soundtrack (RCA Victor)
3.	GOOD PLACES—Herb Alpert & the Tijuana Brass (A&M)
4.	RUMOR—Soul Train (Capitol)
5.	WHAT NOW MY LOVE—Herb Alpert & the Tijuana Brass (A&M)
6.	IF YOU BELIEVE YOU ETES R EARS—Mama's R Papa's (Dunhill)
7.	OR—ENTRAGED—Soundtrack (MGM)
8.	REVOLVER—Beatles (Capitol)
9.	COLOR ME BARBRA—Barbra Streisand (Columbia)
10.	BALLADS OF THE GREEN HERBES—Sgt. Barry Sadler (RCA Victor)
11.	SOUTH OF THE BORDER—Herb Alpert & the Tijuana Brass (A&M)
12.	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)
13.	REST OF THE ANIMALS—(MGM)
14.	LOVELY LULL—Herb Alpert & the Tijuana Brass (A&M)
15.	RIG MITS—Rolling Stones (London)
16.	SEPTEMBER OF MY TEARS—Frank Sinatra (Reprise)
17.	YESTERDAY & TODAY—Beatles (Capitol)
18.	FIDDLER ON THE ROOF—Original Cast (RCA Victor)
19.	MY FAIR LADY—Soundtrack (Columbia)
20.	MAN OF LA MANCHA—Original Cast (Kapp)
21.	REST OF HERMAN'S HEAD—(MGM)
22.	MADE—Original Cast (Columbia)
23.	LOU RAWLS LIVE—Capitol (London)
24.	AFTEENATH—Rolling Stones (London)
25.	WONDERFULNESS—Bill Cosby (Mammoth Bros.)
26.	BOOTS—Nancy Sinatra (Reprise)
27.	HELP—Soundtrack (Columbia)
28.	THE SHADOW OF YOUR SMILE—Andy Williams (Columbia)
29.	GOLDEN MITS—Roger Miller (Smash)
30.	SPANISH ETES AT Marino (Capitol)
31.	WHY IS THERE AN AIL—Cathy (Mercury Bros.)
32.	MY NAME IS BARBRA—Barbra Streisand (Columbia)
33.	SOMEWHERE MY LOVE—Ray Conniff (Capitol)
34.	TURN, TURN, TURN—Sgt. Barry Sadler (RCA Victor)
35.	JUST LIKE ME—Paul Revere & the Raiders (Columbia)
36.	A MAN AND HIS MUSIC—Frank Sinatra (Reprise)
37.	MY WORLD—Eddie Arnold (A&M)
38.	ZORRA THE GREEN—Soundtrack (20th Century)
39.	MARTY POPPINS—Soundtrack (Vista)
40.	MY NAME IS BARBRA—Barbra Streisand (Columbia)
41.	GOLD VAULT MY LOVE—Four Seasons (Philips)
42.	THAT WAS THE YEAR THAT WAS—Tom Lehrer (Mercury)
43.	PET SOUNDS—Jackie Curtis (Capitol)
44.	THE SHADOW OF YOUR SMILE—Johnny Mathis (RCA Victor)
45.	HELLO DOLLY—Original Cast (RCA Victor)
46.	BILL COSBY IS A VERY FUNNY FELLOW—EIGHT—(Warner Bros.)
47.	DAVE CLARK FIVE'S GREATEST HITS—(Epic)
48.	MY CHERRY—At Marino (Capitol)
49.	DECEMBER'S CHILDREN—Rolling Stones (London)
50.	SOUNDS OF SILENCE—Simon & Garfunkel (Columbia)
51.	MANYOANY—MGM (London)
52.	THE SUPREMES LIVE AT THE COPE—(Motown)
53.	HERE I AM—Gimme Warlock (Gordy)
54.	TIJUANA BRASS 2—Herb Alpert & the Tijuana Brass (A&M)
55.	PEOPLE—Barbra Streisand (Columbia)
56.	THUNDERBALL—Soundtrack (United Artists)
57.	SWET CHART—Original Cast (Columbia)
58.	THE SUPREMES LIVE AT THE COPE—(Motown)
59.	ON ROADWAT—Robert Goulet (Columbia)
60.	SOUL AND INSPIRATION—Bighouse Brothers (Soul)
61.	IF I HAD A SYMPHONY—Supremes (Motown)
62.	SUPREMES A GO-GO—(Gordy)
63.	LOOK AT US—Sonny & Char (A&M)
64.	CRYING TIME—Ray Charles (ABC)
65.	SOMEWHERE THERE'S A SOMEONE—Dean Martin (Reprise)
66.	I WANT TO GO WITH YOU—Eddie Arnold (RCA Victor)
67.	REST OF THE HEAD ROTS—(Capitol)
68.	SINATRA—Sgt. Barry Sadler (Reprise)
69.	WHERE THE ACTION IS—Vanclues (Decca)
70.	MUSIC—A Part of—David McCallum (Capitol)
71.	THE VENTURES A GO-GO—(Gordy)
72.	I STARTED OUT AS A CHIL—Bill Cosby (Warner Bros.)
73.	FLANGE ON BLONDE—Bob Dylan (Columbia)
74.	OPENING NIGHTS AT THE MET—Various Artists (RCA Victor)
75.	CHOICE—John Gary (RCA Victor)
76.	THE YOUNG RASCALS—(Atlantic)
77.	THE IMPASSIBLE DREAM—Jack Jones (Kapp)
78.	MINORITY RIGHT—Paul Revere & the Raiders (Columbia)
79.	HONK!—Don Martin (Reprise)
80.	I HEAR A SYMPHONY—Supremes (Motown)
81.	WHERE OUR OUR LOVE GO—Supremes (Motown)
82.	SINATRA AT THE SAGES—Frank Sinatra & Count Basie (Reprise)
83.	GETTING READY—The Ventures (Gordy)
84.	REACH ROTS PARTY—(Capitol)
85.	DEAR—Linda—Soundtrack (Kama Sutra)
86.	TUL RIMMER—Ray Charles (Mercury)
87.	OUR HERO—Paul Cooper (United Artists)
88.	BATMAN TREME—Various Artists (Mercury Bros.)
89.	TEMPER—TEMPERATIONS—(Gordy)
90.	WEDNESDAY MORNING 2—A.M.—Simon & Garfunkel (Columbia)
91.	ONNY GO TO STRANGERS—Eddie Gomez (Columbia)
92.	IN CROWN—Ramon Jones (Capitol)
93.	MIS MILLER'S GREATEST HITS—(Capitol)
94.	REST OF THE RIGHTEOUS BROTHERS (Anonymous)
95.	HANG ON RAMBLER—Ray Charles (Capitol)
96.	MOVIE SONG ALBUM—Tony Bennett (Columbia)
97.	KINGS KINGDOM—(Reprise)
98.	HOW GREAT YOUR ART—Art Smith (RCA Victor)
99.	WHEN YOU'RE IN LOVE THE WHOLE WORLD IS JEWISH—Various Artists (Kapp)
100.	ON A CLEAR DAY YOU CAN SEE FOREVER—Original Cast (RCA Victor)

TOP R&B SINGLES

Pos.	TITLE-Artist (Label)
1.	HOLD ON MY COMIN'—Sam R Dave (Soul)
2.	COOL YOU—Curtis Mayfield (Capitol)
3.	RACK SCRATCH MY RACK—Slim Harpo (Exalt)
4.	AIN'T YOU PROUD TO BE—Templetons (Gordy)
5.	RAREFIED—Robert Parker (Mercury)
6.	63-5789—Wilson Pickett (Atlantic)
7.	UP TIGHT—Steve Wonder (Tamla)
8.	WHEN A MAN LOVES A WOMAN—Perry Sledge (Atlantic)
9.	WHAT REMAINS OF THE BROKHEARTED—Jimmy Ruffin (Soul)
10.	REACTS IS ONLY SEEN DEEP—Templetons (Gordy)
11.	LOVE MAKES THE WORLD GO ROUND—Dew Jackson (Capitol)
12.	KNOCK ON WOOD—Eddie Floyd (Soul)
13.	LOVE IS A WHITIN' THING—Loy Karna (A&M)
14.	DO NOT MISS WITH WILL—Manuel Banks (Reprise)
15.	DO NOT MISS WITH WILL—Manuel Banks (Reprise)
16.	I LOVE YOU 1000 TIMES—Platters (Mercury)
17.	SUNNY—Baby Ruth (Pepco)
18.	WALK IN THE WATER—Ramsey Lewis (Kudu)
19.	I'M A ROAD RUNNER—Jr. Walker & the All Stars (Soul)
20.	GOING TO A GO-RO—Maurice (Soul)
21.	REACH OUT, I'LL BE THERE—Four Tops (Motown)
22.	LET'S GO GAY YOUNG—Ray Charles (ABC)
23.	THE DUCK—Jackie Lee (Mercury)
24.	YOU CAN'T HURRY LOVE—Supremes (Motown)
25.	B-B-B-Y—Cathy (Karn)
26.	GET READY—Templetons (Gordy)
27.	HOW SWEET IT IS (To Be Loved by You)—Jr. Walker & the All Stars (Soul)
28.	I'M YOU FAR GOOD (To You Around)—Bobby Bland (Duke)
29.	SEARCHING FOR MY LOVE—Bobby Moore R the Rhythm Aces (Checker)
30.	BLOWN IN THE WIND—Sgt. Barry Sadler (RCA Victor)
31.	I'LL LOVE YOU FOREVER—Holdings (Golden World)
32.	THE RHEW A GOOD THING—(Symbol)
33.	MY RARY LOVE—Maurice (Soul)
34.	LET ME BE GOOD TO YOU—Curtis Thomas (Soul)
35.	IT'S A MAN'S MAKES, MAN'S WORLD—James Brown (King)
36.	THIS GOOD HEART—Sgt. Barry Sadler & Dave (Soul)
37.	A SWEET WOMAN LIKE YOU—Joe Tex (Dial)
38.	I WANT TO BE WITH YOU—One Day (Mercury)
39.	YOU DON'T KNOW LIVE—Wilson Pickett (Atlantic)
40.	LAND OF 1000 DANCES—Wilson Pickett (Atlantic)
41.	DARLING RAY—Elton (V.I.P.)
42.	WANG GANG DORRLE—Cathy Parker (Checker)
43.	RUT IT ALONG—J. J. Jackson (Capitol)
44.	CRYING TIME—Ray Charles (ABC)
45.	CRYING TIME—Ray Charles (ABC)
46.	NEIGHBOR, NEIGHBOR—Jimmy Hughes (Fame)
47.	WARM AND TENDER—Loy Karna (A&M)
48.	I'M YOUR PUPPET—James & the Markeys (Ball)
49.	ONE MORE HEARTACHE—Marvin Gaye (Tamla)
50.	GOOD TIME CHARLIE—Baby Ruth (Pepco)
51.	THAT'S ENTIRELY—Loy Karna (A&M)
52.	I WANT SOMEONE—Mad Lads (Vest)
53.	HEAVEN MUST HAVE BEEN—Wilson Pickett (Atlantic)
54.	NOTHING TO DO—Gordy (Gordy)
55.	I GOT YOU (I FEEL GOOD)—James Brown (King)
56.	DEAR LOVER—Wayne Wells (A&M)
57.	STOP HER ON SIGHT—S. J. Edwin Starr (Ric-Tic)
58.	WHISPERS—Jackie Wilson (Mercury)
59.	SOMETHING—Billy Stewart (Capitol)
60.	CANT SATISFY—Curtis Mayfield (Capitol)
61.	WORKING IN THE COAL MINE—Lee Dorsey (A&M)
62.	AIN'T THAT A GOODBY—James Brown & the Famous Flames (King)
63.	GET OUT OF MY LIFE—WOMAN—Les Brown (A&M)
64.	AIN'T NOBODY HOME—Howard Tate (Verve)
65.	FARROW—A.S. Chandler (Comet)
66.	THIS CAN'T BE TRUE—Eddie Arnold (Soul)
67.	YOUR GOOD THING IS (About Is Lead)—Mabel John (Soul)
68.	OUT TRIPPER—Vanclues (S. Lawrence)
69.	DO NOT BE A DROPPY—Loy Karna (A&M)
70.	MY ANSWER—Jimmy McRacklin (Imperial)
71.	HELL BE RACK PRAYER—Dial (Dial)
72.	LOVE IS LIKE AN ITCHING—IN MY HEART—Supremes (Motown)
73.	MY LOVER'S PRAYER—John Badding (Vest)
74.	TENAGER'S PRAYER—Joe Simon (Sound Stage 7)
75.	SHAKE ME WARE ME (When It's Over)—Four Tops (Motown)
76.	MESSAGE TO MICHAEL—Donna Warwick (Capitol)
77.	HOKE IN THE WALL—Peppers (Pura Soul)
78.	MICHAEL—C. S. McDaniel (Capitol)
79.	HO FA-FA-FA—Aida Ridding (Vest)
80.	PHILLY FEVER—Alvin Coult (Reprise)
81.	YOU GOT MY MIND—James Carr (Goldwand)
82.	ONCE ANSWER THE DOOR—R. King (A&M)
83.	BLACK GOODBY—Lewell (Capitol)
84.	SAID I WANT SOMEONE—YELL—NORROY Sam & Dave (Soul)
85.	I'LL TAKE A GOOD CURE—Curtis Mayfield (United Artists)
86.	THE WORLD IS EMPTY WITHOUT YOU—Supremes (Motown)
87.	I GOT TO LOVE SOMEONE'S RARY—John Lee Taylor (Soul)
88.	Y. S. L. J. F. (The Letter Said)—Joe Tex (Dial)
89.	STAND FOR LOVE—Diana (Imperial)
90.	ONNY FIGHT—Loy Karna (A&M)
91.	MOTOWN WON'T CHANGE—Yaris Marcell (A&M)
92.	ONNY FIGHT—Loy Karna (A&M)
93.	STAND FOR LOVE—Diana (Imperial)
94.	ONNY FIGHT—Loy Karna (A&M)
95.	STAND FOR LOVE—Diana (Imperial)
96.	ONNY FIGHT—Loy Karna (A&M)
97.	STAND FOR LOVE—Diana (Imperial)
98.	ONNY FIGHT—Loy Karna (A&M)
99.	STAND FOR LOVE—Diana (Imperial)
100.	ONNY FIGHT—Loy Karna (A&M)

TOP R&B ALBUMS

Pos	Title-Artist (Label)
1	100 R&B'S LIVE (Capitol)
2	TEMPTATION TEMPTATIONS (Mercury)
3	GETTIN' READY (Templeton/Decca)
4	CRYING TIME (Ray Charles (ABC))
5	UP TIGHT—Steve Wonders (Tamla)
6	THE MURDER MURDER (Mercury)
7	THE MIRACLES GO TO A-GO-RO (Mercury)
8	LOVE AND SOUL (Capitol)
9	THE EXACTING WILSON PICKETT (Atlantic)
10	ON TOP—Foxy (Mercury)
11	THE HOTTEST WOMAN—Sonny Smith (Mercury)
12	SOUL MESSAGE (Groove/Mercury (First)
13	MADE IN THE WATER—Renee (Mercury)
14	THE FOUR TOPS SECOND ALBUM (Mercury)
15	THE CHANGING LIVE ON STAGE IN '68 (Capitol/Atlantic)
16	1. GOT YOU I Feel Good—James Brown (King)
17	2. CHANGING IS GOING—Curtis Mayfield (Atlantic)
18	WHEN A MAN LOVES A WOMAN—Percy Sledge (Atlantic)
19	WALK ON RAMBLER! Ramsey Lewis Trio (Capitol)
20	UNBELIEVABLE—Billy Stewart (Mercury)
21	ROBIN HOOD—Impressions (ABC)
22	HERE I AM—Donna Mayfield (Capitol)
23	THE HOTTEST WOMAN—Sonny Smith (Mercury)
24	SOUL BROTHERS—J. James Brown (Singer)
25	MARTIN AND THE WANDERLUST—Nitty (Mercury)
26	THE LOVE YOU SAVE—Joe Tex (Mercury)
27	DIORNE VANDERSON IN PARIS (Scepter)
28	THE NEW 100%—Joe Tex (Mercury)
29	LIVING SOUL—Richard (Groove/Mercury)
30	WILD IS THE WIND—Renee (Mercury)
31	THE MARVELLETS—Greatest Hits (Mercury)
32	THE PRIME OF MY LIFE—Billy Eckstine (Mercury)
33	2. & L. & A-Curtis Thomas (Star)
34	4. LOVE 1000 Times—Platters (Mercury)
35	HOODIE COOCHIE—Mama Jo-Johnn (Mercury)
36	THE NEW 100%—Joe Tex (Mercury)
37	JAMES BROWN PLAYS JAMES BROWN TODAY AND YESTERDAY (Mercury)
38	THE NEW 100%—Joe Tex (Mercury)
39	2. GOT A BEAN—James Brown (King)
40	SOUL SESSION—J. Walker & The All Stars (Star)

TOP COUNTRY SINGLES

1	IRVING COOKS—Merle Haggard (Capitol)
2	ALMOST PERSUADED—David Houston (Capitol)
3	100 TOP RECORDS—B. Anderson (Decca)
4	150 ANOTHER WOMAN—Loretta Lynn (Decca)
5	LOVE OF ME—Buck Owens (Capitol)
6	100 TOP RECORDS—B. Anderson (Decca)
7	TAKE YOUR LOVE—Sonny James (Mercury)
8	TOUCH ME—Sonny James (Mercury)
9	INSTANT DREAM—Jim Reeves (Mercury)
10	WALK YOUR WAY—L. & A-Curtis Thomas (Star)
11	1. A MILLION AND ONE—Billy Walker (Mercury)
12	2. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
13	3. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
14	4. BLUE SIDE OF IRVING COOKS—Jim Reeves (Mercury)
15	5. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
16	6. THE STREETS OF BALTIMORE—Bobby Bare (Mercury)
17	7. THE ONE ON THE RIGHT IS THE LEFT—Johnny Cash (Mercury)
18	8. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
19	9. EVIL ON YOUR MIND—Jim Howard (Decca)
20	10. SLOWLY—Jim Reeves (Mercury)
21	11. STAND BY ME—L. & A-Curtis Thomas (Star)
22	12. THE LOVIN' MACHINE—Johnny Paycheck (Little Angel)
23	13. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
24	14. THE LOVE OF ME—Buck Owens (Capitol)
25	15. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
26	16. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
27	17. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
28	18. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
29	19. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
30	20. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)

31	21. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
32	22. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
33	23. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
34	24. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
35	25. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
36	26. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
37	27. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
38	28. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
39	29. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)
40	30. I'M A LITTLE BIT OF A MAN—Sonny James (Mercury)

DECEMBER 24, 1966, BILLBOARD

Pos	Title-Artist (Label)
74	IT'S ALL OVER—Kitty Wells (Mercury)
75	ENGLAND SWINGS—The Beatles (Mercury)
76	GODFREY GO-AMBER—Maurice Brown (Singer)
77	A WOMAN LOVES—Don Gibson (Mercury)
78	RANDOLPH AND ROSES—Ray Charles (Mercury)
79	THE BROWN LASS—Don Gibson (Mercury)
80	THE BROWN LASS—Don Gibson (Mercury)
81	THE BROWN LASS—Don Gibson (Mercury)
82	THE BROWN LASS—Don Gibson (Mercury)
83	THE BROWN LASS—Don Gibson (Mercury)
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89	THE BROWN LASS—Don Gibson (Mercury)
90	THE BROWN LASS—Don Gibson (Mercury)
91	THE BROWN LASS—Don Gibson (Mercury)
92	THE BROWN LASS—Don Gibson (Mercury)
93	THE BROWN LASS—Don Gibson (Mercury)
94	THE BROWN LASS—Don Gibson (Mercury)
95	THE BROWN LASS—Don Gibson (Mercury)
96	THE BROWN LASS—Don Gibson (Mercury)
97	THE BROWN LASS—Don Gibson (Mercury)
98	THE BROWN LASS—Don Gibson (Mercury)
99	THE BROWN LASS—Don Gibson (Mercury)
100	THE BROWN LASS—Don Gibson (Mercury)

TOP COUNTRY ALBUMS

1	MY WORLD—Eddy Arnold (Mercury)
2	SOUL OUT THE RED CARPET FOR ROCK OWENS AND HIS BUCKAROO'S (Capitol)
3	1. WANT TO GO WITH YOU—Eddy Arnold (Mercury)
4	2. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
5	3. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
6	4. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
7	5. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
8	6. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
9	7. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
10	8. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
11	9. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
12	10. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
13	11. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
14	12. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
15	13. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
16	14. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
17	15. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
18	16. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
19	17. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
20	18. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
21	19. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
22	20. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
23	21. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
24	22. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
25	23. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
26	24. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
27	25. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
28	26. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
29	27. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
30	28. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)

TOP CLASSICAL ALBUMS

1	MY FAVORITE CHOPIN—Van Cliburn (Mercury)
2	CHOPIN WALTZES—Arthur Schnabel (Mercury)
3	MARIUS SYMPHONY NO. 10 (3-12") LP—Philips (Decca)
4	BERNSTEIN CONDUCTS HIS NEW York Philharmonic (Mercury)
5	IVES, SYMPHONY NO. 4—American Symphony (Decca)
6	HOWARDZAT CARNEGIE HALL—An Historic Recording (3-12") LP—Mercury (Mercury)
7	MAHLER SYMPHONY NO. 4—H. & C. Cleveland Orchestra (Mercury)
8	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
9	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
10	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
11	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
12	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
13	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
14	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
15	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
16	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
17	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
18	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
19	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)
20	MAHLER SYMPHONY NO. 4—Boston Symphony (Mercury)

Pos	Title-Artist (Label)
34	MUSQUETIERE—STOKOVSKI, PICTURES AT AN EMERSON NEW Philharmonic (Mercury)
35	PUCINI TURANDOT (3-12") LP—Soprano Milano, Franco Carli & Various Artists (Angel)
36	BETHOVEN COMPLETE NINE SYMPHONIES—8-12") LP—Berlin Philharmonic (Mercury)
37	7. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORCHESTRA (Columbia)
38	NIELSEN SYMPHONY NO. 4—Philips (Mercury)
39	RETELLER—Philosophical (Mercury)
40	LEONTOPIE—PUCINI—Mercury (Mercury)
41	RETELLER—Philosophical (Mercury)
42	OFFIC. CAMILLA BURANA—Percy Sledge (Mercury)
43	THE BAROQUE DANCE—Mercury (Mercury)
44	PUCINI LA BOHEME (3-12") LP—Various Artists (Mercury)
45	PUCINI LA BOHEME (3-12") LP—Various Artists (Mercury)
46	PUCINI LA BOHEME (3-12") LP—Various Artists (Mercury)
47	PUCINI LA BOHEME (3-12") LP—Various Artists (Mercury)
48	PUCINI LA BOHEME (3-12") LP—Various Artists (Mercury)
49	PUCINI LA BOHEME (3-12") LP—Various Artists (Mercury)
50	PUCINI LA BOHEME (3-12") LP—Various Artists (Mercury)

TOP EASY LISTENING SINGLES

1	1. BORN FREE—Roger Williams (Mercury)
2	2. THE IMPOSSIBLE CREAM—Jack Jones (Kapp)
3	3. STRANGERS IN THE NIGHT—Frank Sinatra (Mercury)
4	4. SMOKEWAVE AT LOVE—Laurie (Mercury)
5	5. THE WHEEL OF WORT—Margaret Whiting (Capitol)
6	6. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
7	7. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
8	8. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
9	9. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
10	10. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
11	11. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
12	12. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
13	13. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
14	14. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
15	15. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
16	16. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
17	17. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
18	18. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
19	19. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
20	20. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
21	21. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
22	22. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
23	23. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
24	24. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
25	25. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
26	26. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
27	27. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
28	28. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
29	29. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)
30	30. I WANT TO GO WITH YOU—Eddy Arnold (Mercury)

DECEMBER 24, 1966, BILLBOARD

RARITIES FROM THE CLASSICAL ERA
Various Artists, Crossroads 22 16 6066 (M); 22 16 6066 (S)
HANDEL OPERA SUITES
Northern Sinfonia Orchestra, Mace MNC 9666 (M); MNC 9666 (S)
JANACEK: CONCERTINA FOR PIANO/SONATA FOR PIANO/BARTOK: SONATA FOR TWO PIANOS AND PERCUSSION
Various Artists, Crossroads 22 16 6073 (M); 22 16 6074 (S)

HUMMEL: PIANO CONCERTO IN B MINOR/HAYDN: PIANO CONCERTO IN D
Carmine (Warner) Brundell (Angkor), Turnabout TV 4074 (M); TV 34074S (S)

COPIERIN'E BEGV
Dunaway/State, Turnabout TV 4074 (M); TV 34074S (S)

JAZZ
CHERRY
Jimmy McNeill, Solid State SM 17066 (M); SS 18066 (S)
INTRODUCING THE PASSION
Solid State SM 17067 (M); SS 18067 (S)

SETTING THE PACE
Booker Ervin, Frontier FR 7455 (M)

JIM CULLIN'S HAPPY JAZZ
Happy Jazz AP-93 (M); AP-93 (S)

FREEDOM TOGETHER!
Jaki Byard, Frontier FR 7463 (M)

COMEDY
LYNDOLEANO
Various Stars, PS CB 558M (M); CB 55S (S)

FOLK
NO DIRTY NAMES
Dave Van Ronk, Verve Folkways FT-3669 (M); FTS-3669 (S)

BONNEVILLE DAM & OTHER COLUMBIA RIVER SONGS
Woodie Guthrie, Verve Folkways FY-6035 (M)

MIXED BAG
Billsie Hatcher, Verve Folkways FT-3666 (M); FTS-3666 (S)

GOSPEL
THE FAMILY BIBLE
Willie Family, Skyline 6843 (M)

POLKA
LIVE IT UP!
Lili Wulff, Zoo Zoo 1183 (M); 1013 (S)

SPOKEN WORD
WHY DID LENNY BRUCE DIE?
Various Artists, Capitol KAD 2636 (M); KAD 2636 (S)

THE LIFE & TIMES OF ELEANOR ROOSEVELT
Fletcher, Riverside Audio Fidelity AF1P 734 (M)

STARS
THE LIFE & TIMES OF ELEANOR ROOSEVELT
Fletcher, Riverside Audio Fidelity AF1P 734 (M)

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STARS
THE LIFE & TIMES OF ELEANOR ROOSEVELT
Fletcher, Riverside Audio Fidelity AF1P 734 (M)

CHILDREN'S

SCHOOLMATES
Jim Cope/Ed Brown, Playhouse 808 (M)

ORIGINAL TV ADVENTURES OF KING KONG
Various Artists, Bob McFadden, Narrator, Kyle LN 24331 (M); BN 24331 (S)

SOUND EFFECTS

THE SOUND OF COMBAT TRAINING
Boyd EBK-378 (M); EBK-378 (S)

INTERNATIONAL

CUBANIA A GO GO
Roberto Ferrer, Tico LP 1139 (M); SLP 1139 (S)

LOW PRICE INTERNATIONAL
MUSIC OF BULGARIA
Ensemble of the Bulgarian Republic (Kovetz), Nonesuch H-2011 (M); H-2011 (S)

THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

THE CHIMES FAMILY IN CANADA
Request RLP 10081 (M); SLP 10081 (S)

CHRISTMAS

WHAT IS CHRISTMAS ALL ABOUT?
Mary and Bill Hughes, Dawn-Hughes DH-119 (M)

POLKA

MEMORIES OF CZECHOSLOVAKIA
Nicholas DeLunzio, The Band, Jay Jay 1150 (M); 1150 (S)

GOSPEL

DAVE WESTON PLAYS TINOLINO
Gospel Music (S)
Temple 245

INTERNATIONAL

MUSIC FROM THE KARAKU
Various Artists, Nonesuch H-2012 (M); H-2012 (S)

TRANCHITELLA ELECTED AGAIN

LOS ANGELES—John Tranchitella has been re-elected president of the Musicians Union Local 47. It will be Tranchitella's fourth term as president.

Also re-elected for two year terms were Max Herman, vice-president; Don Morris, secretary; and Bob Manners, treasurer.

A proposal to increase election terms from two to three years was defeated.

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

GALLANT MEN . . .
Senator Everett McKinley Dickson, Capitol 3502

COLOR MY WORLD . . .
Patula Clark, Warner Bros. 3582

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major markets listed in parentheses.

BACK IN THE SAME OLD BAG AGAIN . . .
Bobby Bond, Duke 412 (Dan, BM); (San Francisco-New Orleans)

I CAN'T PLEASE YOU . . .

Jimmy Rabins, Jerhart 207 (Ranham, BM)

SOUL SISTER . . .

Four Genit, HBR 509 (Chikaway, BM) (Detroit)

KIND OF A DRAG . . .

Buckingham, U.S.A. 840 (Mayhew, ASCAP) (Chicago)

I'LL MAKE IT EASY (If You'll Come on Home) . . .

Incredibles, Audio Arts 60,001 (Madelan, BM)

SKATE NOW . . .

Lou Courtney, Riverside 4383 (3 Track, BM) (Cleveland)

Immediate Distrib Rights Go to EMI

LONDON — EMI Records has acquired worldwide distribution rights to Immediate Records. England, the U. S.

and Canada are excluded from the deal. Negotiations are under way for new U. S. distribution arrangements. Immediate is owned by Andrew Long Oldham. Allen Klein arranged the EMI contract.

NEW YORK—The Mama's and the Papa's received the Record Industry of America's gold record award, certifying more than \$1 million in sales in the U. S. It's the second album for the Dunhill group, distributed by ABC Records.



Seasons Greetings
Elvis and the Colonel
1966

ENCHANTING DELIGHTFUL
BEVERLY TERRACE MOTOR HOTEL
BEVERLY HILLS' MOST DISTINGUISHED MOTOR HOTEL
469 N. Doheny Drive
BEVERLY HILLS, CALIF.
TELEPHONE 274-8141
AREA CODE 213

OUTSTANDING "BT" FEATURES: Every room air-conditioned! Featuring the new **BERNARDINO DINING ROOM**—specially treated water to make your morning coffee as good — every room in a different decor — private baths — heated pool — roof top bathing — free covered parking — superb restaurant — and most important — excellent service with a smile. **DAILY RATES \$17.00 AND UP.**

A FEW OF OUR AFFILIATIONS: Top Rated "A" American Express • A.A.A.—Mobil Oil Travel Guide • A.T. & A.A. Auto—Hudson Trails Guide • B.T. Los Angeles and Beverly Hills Convention Bureau—Associate Members A.S.T.A.—American Express Owners Carle Blomgren—American and Air Travel Credit Cards honored.

TOP 100's

★ **STAR performer**—LP's on chart 15 weeks or less registering greater proportionate upward progress this week.

Record Industry Association of America seal of certification as million dollar LP's.

Rank	Artist	Album	LP's on chart 15 weeks or less	Weeks on chart	Peak position
1	THE MONKEES	1969-1970, United & the 1970's (MCA)	1	1	1
2	DR. ZHIVAGO	1969-1970, United & the 1970's (MCA)	1	1	1
3	S. S. O.	1969-1970, United & the 1970's (MCA)	1	1	1
4	PARSLEY, SAGE, ROSEMARY AND THYME	1969-1970, United & the 1970's (MCA)	1	1	1
5	THE SOUND OF MUSIC	1969-1970, United & the 1970's (MCA)	1	1	1
6	JE M'APPELLE BARBIE	1969-1970, United & the 1970's (MCA)	1	1	1
7	GOING PLACES	1969-1970, United & the 1970's (MCA)	1	1	1
8	SUPREMES A-CO-GO	1969-1970, United & the 1970's (MCA)	1	1	1
9	THE MAMAS AND THE PAPAS	1969-1970, United & the 1970's (MCA)	1	1	1
10	WHAT NOW MY LOVE	1969-1970, United & the 1970's (MCA)	1	1	1
11	GOLDEN CARPETS	1969-1970, United & the 1970's (MCA)	1	1	1
12	LOU RAWLS LOVES	1969-1970, United & the 1970's (MCA)	1	1	1
13	REVOLVER	1969-1970, United & the 1970's (MCA)	1	1	1
14	21	1969-1970, United & the 1970's (MCA)	1	1	1
15	SERGIO MENDES & BRASIL 66	1969-1970, United & the 1970's (MCA)	1	1	1
16	SOMEWHERE MY LOVE	1969-1970, United & the 1970's (MCA)	1	1	1
17	BUANTANAMERA	1969-1970, United & the 1970's (MCA)	1	1	1
18	SPINOUT	1969-1970, United & the 1970's (MCA)	1	1	1
19	WINCHESTER CATHEDRAL	1969-1970, United & the 1970's (MCA)	1	1	1
20	WHIPPED CREAM & OTHER DELICATS	1969-1970, United & the 1970's (MCA)	1	1	1
21	THE TIME OF MY LIFE	1969-1970, United & the 1970's (MCA)	1	1	1
22	WONDERFULNESS	1969-1970, United & the 1970's (MCA)	1	1	1
23	THE REST OF THE LETTERS	1969-1970, United & the 1970's (MCA)	1	1	1
24	AND THEN... ALONG COMES THE ASSOCIATION	1969-1970, United & the 1970's (MCA)	1	1	1
25	RAIN FOREST	1969-1970, United & the 1970's (MCA)	1	1	1
26	STRANGERS IN THE NIGHT	1969-1970, United & the 1970's (MCA)	1	1	1
27	MR. MUSIC	1969-1970, United & the 1970's (MCA)	1	1	1
28	MADE IN THE WATER	1969-1970, United & the 1970's (MCA)	1	1	1
29	THE WILD ANGELS	1969-1970, United & the 1970's (MCA)	1	1	1
30	JIM NABORS SINGS LOVE ME WITH ALL YOUR HEART	1969-1970, United & the 1970's (MCA)	1	1	1
31	SUNSHINE SUPERMAN	1969-1970, United & the 1970's (MCA)	1	1	1
32	THE REST OF THE ANIMALS	1969-1970, United & the 1970's (MCA)	1	1	1
33	LOU RAWLS LIVE!	1969-1970, United & the 1970's (MCA)	1	1	1
34	AFTERMATH	1969-1970, United & the 1970's (MCA)	1	1	1
35	JOHNNY RIVERS' GOLDEN HITS	1969-1970, United & the 1970's (MCA)	1	1	1
36	THE KINGS GREATEST HITS	1969-1970, United & the 1970's (MCA)	1	1	1
37	RENT KALMPERT'S GREATEST HITS	1969-1970, United & the 1970's (MCA)	1	1	1
38	SOUTH OF THE BORDER	1969-1970, United & the 1970's (MCA)	1	1	1
39	WHY IS THERE AIR?	1969-1970, United & the 1970's (MCA)	1	1	1
40	FIDDLER ON THE ROOF	1969-1970, United & the 1970's (MCA)	1	1	1
41	SINATRA AT THE SANDS	1969-1970, United & the 1970's (MCA)	1	1	1
42	BORN FREE	1969-1970, United & the 1970's (MCA)	1	1	1
43	THE REST OF HERMAN'S HERMITS	1969-1970, United & the 1970's (MCA)	1	1	1
44	THE LONELY BULL	1969-1970, United & the 1970's (MCA)	1	1	1
45	REST OF THE REACH ROYS, VOL. 1	1969-1970, United & the 1970's (MCA)	1	1	1
46	IF YOU CAN RELIEVE YOUR EYES AND LARS	1969-1970, United & the 1970's (MCA)	1	1	1
47	BILL GOSBY IS A VERY FUNNY FELLOW, RIGHT?	1969-1970, United & the 1970's (MCA)	1	1	1
48	WINCHESTER CATHEDRAL	1969-1970, United & the 1970's (MCA)	1	1	1
49	OPENING NIGHTS AT THE AMT	1969-1970, United & the 1970's (MCA)	1	1	1
50	SECOND GOLD VAULT OF HITS	1969-1970, United & the 1970's (MCA)	1	1	1
51	MAME	1969-1970, United & the 1970's (MCA)	1	1	1
52	ANIMIALIZATION	1969-1970, United & the 1970's (MCA)	1	1	1
53	ALFIE	1969-1970, United & the 1970's (MCA)	1	1	1
54	CETTIN' READY	1969-1970, United & the 1970's (MCA)	1	1	1
55	THE IMPOSSIBLE DREAM	1969-1970, United & the 1970's (MCA)	1	1	1
56	SO NICE	1969-1970, United & the 1970's (MCA)	1	1	1
57	A COLLECTION OF 16 BIG HITS, VOL. 5	1969-1970, United & the 1970's (MCA)	1	1	1
58	THE PETER, PAUL AND MART ALBUM	1969-1970, United & the 1970's (MCA)	1	1	1
59	REST OF HERMAN'S HERMITS, VOL. 1	1969-1970, United & the 1970's (MCA)	1	1	1
60	MAN OF LA MANCHA	1969-1970, United & the 1970's (MCA)	1	1	1
61	TRINI LOPEZ'S GREATEST HITS	1969-1970, United & the 1970's (MCA)	1	1	1
62	ON TOP	1969-1970, United & the 1970's (MCA)	1	1	1
63	BIG HITS (High Time and Green Grass)	1969-1970, United & the 1970's (MCA)	1	1	1
64	WILD THINGS!	1969-1970, United & the 1970's (MCA)	1	1	1
65	THIS IS LOVE	1969-1970, United & the 1970's (MCA)	1	1	1
66	TEQUILA	1969-1970, United & the 1970's (MCA)	1	1	1
67	ANIMALISM	1969-1970, United & the 1970's (MCA)	1	1	1
68	I'LL REMEMBER YOU	1969-1970, United & the 1970's (MCA)	1	1	1
69	A TIME FOR LOVE	1969-1970, United & the 1970's (MCA)	1	1	1
70	COT LIFE IF YOU WANT IT	1969-1970, United & the 1970's (MCA)	1	1	1
71	THE SHADOW OF YOUR SMILE	1969-1970, United & the 1970's (MCA)	1	1	1
72	THE HIT SOUND OF DEAN MARLAN	1969-1970, United & the 1970's (MCA)	1	1	1
73	DEAN MARTIN'S T. V. SHOW	1969-1970, United & the 1970's (MCA)	1	1	1
74	CHEER	1969-1970, United & the 1970's (MCA)	1	1	1
75	HOW SWEET IT IS	1969-1970, United & the 1970's (MCA)	1	1	1
76	94 YEARS	1969-1970, United & the 1970's (MCA)	1	1	1
77	A MAN AND A WOMAN	1969-1970, United & the 1970's (MCA)	1	1	1
78	I STARTED OUT AS A CHILD	1969-1970, United & the 1970's (MCA)	1	1	1
79	THE EXOTIC WILSON PICKETT	1969-1970, United & the 1970's (MCA)	1	1	1
80	THE TEMPTATIONS GREATEST HITS	1969-1970, United & the 1970's (MCA)	1	1	1
81	PERRY COME IN ITALY	1969-1970, United & the 1970's (MCA)	1	1	1
82	FOUR TOP LIPS	1969-1970, United & the 1970's (MCA)	1	1	1
83	YOU ASKED FOR IT!	1969-1970, United & the 1970's (MCA)	1	1	1
84	RAY'S MOODS	1969-1970, United & the 1970's (MCA)	1	1	1
85	MIDNIGHT RIDE	1969-1970, United & the 1970's (MCA)	1	1	1
86	GLENN YARBROUCK RECORDED LIVE AT THE MUNGY 1	1969-1970, United & the 1970's (MCA)	1	1	1
87	FIFTH DIMENSION	1969-1970, United & the 1970's (MCA)	1	1	1
88	EAST WEST	1969-1970, United & the 1970's (MCA)	1	1	1
89	JACK JONES SINGS	1969-1970, United & the 1970's (MCA)	1	1	1
90	OUR HERO... PAT COOPER	1969-1970, United & the 1970's (MCA)	1	1	1
91	WATCH OUT!	1969-1970, United & the 1970's (MCA)	1	1	1
92	HAWAII	1969-1970, United & the 1970's (MCA)	1	1	1
93	A HEART FILLED WITH SONG	1969-1970, United & the 1970's (MCA)	1	1	1
94	GAMES THAT LOVERS PLAY	1969-1970, United & the 1970's (MCA)	1	1	1
95	HUMS OF THE LOVIN' SPONTOUS	1969-1970, United & the 1970's (MCA)	1	1	1
96	GO AHEAD AND CRY	1969-1970, United & the 1970's (MCA)	1	1	1
97	THE NEW FIRST FAMILY 1948	1969-1970, United & the 1970's (MCA)	1	1	1
98	AWAY WE A-CO-GO	1969-1970, United & the 1970's (MCA)	1	1	1
99	SWEET PA	1969-1970, United & the 1970's (MCA)	1	1	1
100	THEY'RE LOVING CARE	1969-1970, United & the 1970's (MCA)	1	1	1
101	SPANISH EYES	1969-1970, United & the 1970's (MCA)	1	1	1
102	THE OTIS REDDING DICTIONARY OF SOUL	1969-1970, United & the 1970's (MCA)	1	1	1
103	ALMOST PERSUADED	1969-1970, United & the 1970's (MCA)	1	1	1
104	DETAILED HITS	1969-1970, United & the 1970's (MCA)	1	1	1
105	CHANGES	1969-1970, United & the 1970's (MCA)	1	1	1
106	TINY RURRELS	1969-1970, United & the 1970's (MCA)	1	1	1
107	BUS STOP	1969-1970, United & the 1970's (MCA)	1	1	1
108	YESTERDAY AND TODAY	1969-1970, United & the 1970's (MCA)	1	1	1
109	PEY SOUNDS	1969-1970, United & the 1970's (MCA)	1	1	1
110	WILD IS THE WIND	1969-1970, United & the 1970's (MCA)	1	1	1
111	RHAPSODIES FOR YOUNG LOVERS	1969-1970, United & the 1970's (MCA)	1	1	1
112	BOTH SIDES OF HERMAN'S HERMITS	1969-1970, United & the 1970's (MCA)	1	1	1
113	THE SEASONS GOLD VAULT OF HITS	1969-1970, United & the 1970's (MCA)	1	1	1
114	THE YOUNG RASCALS	1969-1970, United & the 1970's (MCA)	1	1	1
115	BLACK IS BLACK	1969-1970, United & the 1970's (MCA)	1	1	1
116	THE BIBLE... IN THE BEGINNING	1969-1970, United & the 1970's (MCA)	1	1	1
117	50 GUITARS IN LOVE	1969-1970, United & the 1970's (MCA)	1	1	1
118	GREATEST HITS OF ALL TIMES	1969-1970, United & the 1970's (MCA)	1	1	1
119	THE HAPPENINGS	1969-1970, United & the 1970's (MCA)	1	1	1
120	A TOUCH OF TODAY	1969-1970, United & the 1970's (MCA)	1	1	1
121	LOOKIN' RACE	1969-1970, United & the 1970's (MCA)	1	1	1
122	MORE GREATEST HITS	1969-1970, United & the 1970's (MCA)	1	1	1
123	SIDE AT SIDE	1969-1970, United & the 1970's (MCA)	1	1	1
124	PSYCHEDELIC LULLABY	1969-1970, United & the 1970's (MCA)	1	1	1
125	"BUCKET"	1969-1970, United & the 1970's (MCA)	1	1	1
126	PSYCHOTIC REACTION	1969-1970, United & the 1970's (MCA)	1	1	1
127	THE APPLE TREE	1969-1970, United & the 1970's (MCA)	1	1	1
128	THE FUGS	1969-1970, United & the 1970's (MCA)	1	1	1
129	PROJECTIONS	1969-1970, United & the 1970's (MCA)	1	1	1
130	WORDS AND MUSIC	1969-1970, United & the 1970's (MCA)	1	1	1
131	COMING ON STRONG	1969-1970, United & the 1970's (MCA)	1	1	1
132	BLONDE ON BLONDE	1969-1970, United & the 1970's (MCA)	1	1	1
133	HAWAII	1969-1970, United & the 1970's (MCA)	1	1	1
134	SPAGHETTI SAUCE	1969-1970, United & the 1970's (MCA)	1	1	1
135	TERRY KNIGHT & THE PACK	1969-1970, United & the 1970's (MCA)	1	1	1
136	THE DAVE CLARK FIVE'S GREATEST HITS	1969-1970, United & the 1970's (MCA)	1	1	1
137	TIJUANA RASCALS	1969-1970, United & the 1970's (MCA)	1	1	1
138	COMMAND PERFORMANCE	1969-1970, United & the 1970's (MCA)	1	1	1
139	THE REST OF DEAN MARTIN	1969-1970, United & the 1970's (MCA)	1	1	1
140	LATIN PULSE	1969-1970, United & the 1970's (MCA)	1	1	1
141	BORN A WOMAN	1969-1970, United & the 1970's (MCA)	1	1	1
142	BREAKOUT	1969-1970, United & the 1970's (MCA)	1	1	1
143	DUSTY SPRINGFIELD'S GOLDEN HITS	1969-1970, United & the 1970's (MCA)	1	1	1
144	FROM NASHVILLE WITH LOVE	1969-1970, United & the 1970's (MCA)	1	1	1
145	BOOTS	1969-1970, United & the 1970's (MCA)	1	1	1
146	THESE GENTLE	1969-1970, United & the 1970's (MCA)	1	1	1
147	SOMEBODY LIKE ME	1969-1970, United & the 1970's (MCA)	1	1	1
148	MIST	1969-1970, United & the 1970's (MCA)	1	1	1
149	REST OF SONNIT JAMES	1969-1970, United & the 1970's (MCA)	1	1	1
150	WISH ME A RAINBOW	1969-1970, United & the 1970's (MCA)	1	1	1

New Album Releases

- ARC**
CHARC MURKIN Christmas Album, AC 17
- ARGO**
HERMANN GREEVY—Airs by Handel; RG 501, 2RG 501
G. HOLST, SW MEDIEVAL LTRICS—English Chamber Orch. (Hoch); RG 495, 2RG 5495
VARIOUS ARTISTS—Instrumental Music; RG 415, RG 5475
VARIOUS ARTISTS—Cats and Bears and Barbers, Children's Songs; CA 44, 2CA 44
WILLIAM BUTLER YEATS—The English Poets, RG 440
- ATLANTIC**
THE YOUNG RASCALS—Collections; 8134, 8134 50
- BANG**
ARSENIO RODRIGUEZ—Vivo Arsenio, LP 716, SLP 216
- BRUNSWICK**
TONGUE TIED TRIO—Rock Wack; BL 54121, BL 754121
- CAPITOL**
SENATOR EVERETT MURKING DIRKSEN—Gallant Men, T 2643, ST 2643
CAPITOL IMPORTS (Meridian)
VARIOUS ARTISTS—La Chappelle; LEM 060
Série Mexica Alegre Val, 2—Fiesta Jarocha, LEM 104, SLEM 104
- COLUMBIA**
The extraordinary MUI LEE; CL 2603, CS 9423
ORIGINAL BROADWAY CAST—Cabearet; HOL 6445, LOS 3240
PODZO-SINGERS—I Can Make It With You; CL 2600, CS 9400
PAUL REVERE & THE RAIDERS—The Spirit of '76; CL 2595, CS 9295
- CROWN**
JOHN LANGFORD—Piano That Talks; V CV 1074
- CUCA**
CONCERTINA TODDIE; K2042
RUST GRASSEL & HIS MERRY MEN—Gardland's Oldtime Dance Party; K 2027
MILT AND JAY—Al the Fierdies; K 7600
THE PLAINSMEN—From Country to Lakeside; K 510
VARIOUS ARTISTS—The All Time Great Folk Songs; KTV 1

- DECCA**
JACK GREENE—There Goes My Everything; OL 4845, OL 74845
G. H. HALL, TY CAST—On The Flag S-side; OL 4836, OL 74836
- HBR**
THE OTTOMANES—The Fide Paper; MLP 8509, HST 9309
LEAD, GAINS—The Best of Luck To You; MLP 8508, HST 9308
LAURIE JOHNSON ORCH.—Theme From The Avengers; MLP 8506, HST 9306
- GOLDEN**
SANDPIPER CHORUS & ORCH.—Happy Birthday; GST 11
VARIOUS ARTISTS—Help Tour Child to Learn to Read; GST 8
- L'OISEAU-LYRE**
RACH CANATATAS Nos. 159 & 170M
Various Artists/Academy of St. Martin-in-the Fields (Mannert); OL 295, SLP 295
PUNCELL THE INDIAN QUEEN—Various Artists—English Chamber Orch. (Mannert); OL 294, SLP 294
- LONDON**
ETTORE BASTIANINI Sings Songs of Italy; TW 91417, SW 99412
RAFAELA CARMONA—From Spain-Terramoto de Volapio; TW 91371
DON COSSACK CHORUS—Cossack Songs From The Don; TW 91423, SW 99423
Fainberg—Rall, Ceylan and Fainberg—Phil-harmony Orch. (Herald-Examiner); TW 91376, SW 99376
DIE HUCKERBÜRGER JÄGER—German Cavalry Marches; TW 91400, SW 99400
THE LEPRECHAUNS—Irish Folk Songs; TW 91415
THE OBERKIRCHEN CHILDREN'S CHORUS—Songs German Folk Songs; TW 91427, SW 99427
VARIOUS ARTISTS—Songs From Old Russia; TW 91424
- MGM**
Christmas Album for MERV GRIFIN & TV FAMILY; E 4401, SE 4401
REGGIE LONG—Organs & Chimes; E 4408, SE 4408
- MONUMENT**
WENDE STEIN—In the American Mood; MLP 8605, SLP 18065
RATHBON LEEVIE—Paris Cancen; MLP 8607, SLP 18067
BOOTS RANDOLPH—Boots With Strings; MLP 8606, SLP 18066

- OSR**
(Tape On) The Music Machine; LPM 5015, LPS 8075
- POLYDOR**
PETER ALEXANDER Der Grosse; 249070
INSBURG HALLSTEIN in Zauberreich Der Bayern; 249071
JAMES LAST RANO—Non Stop Dancing '66, Vol. 2; 249068
WILST SCHNEIDER—Liebling, Auch Wir Werden Aecher; 249074
FRITZ SCHULZ-RECKEN—Im Einar Bar in Berlin; 249081
VARIOUS ARTISTS—So Oder So Ist Der Lieder; 249077
VARIOUS ARTISTS—Da Grosse Operetten Wunschkonzert Vol. 2; 249072
VARIOUS ARTISTS—Was Frauen Traumen, 249073
- PRESTIGE**
EDDIE LOCKLIN DAVIS—The Breakfast Show; 7407
- PROJECT 3**
THE KISSIN' COUSINS Sing; PR 5001, PR 5001 50
ENOCK LIGHT & THE LIGHT KNIGHTS—Spanish Strings; PR 5000, PR 5000 50
TODD MONTANA—Rock & Soul/Guitar; PR 5003, PR 5003 50
RENAISSANCE QUARTET—Top Hits; C. 1420-1435 A & C; PR 7000, PR 7000 50
- RCA CAMDEN**
PAUL TRIPP—Cinderella; CAL 1085, CAS 1085
PAUL TRIPP—Snow White and Rose Red; CAL 1084, CAS 1084
- RCA RED SEAL**
BARTOK: PIANO CONCERTOS No. 1 & 3—Peter Sarkis/Chicago Symphony; LM 2929; LSC 2929
JULIAN BREEM—Lute Music From the Royal Courts of Europe; LM 2924, LSC 2924
BROCKNER: SYMPHONY No. 4 in E Flat—Boston Symphony Orch. (Lundberg); LM 2915, LSC 2915
CHOPIN: THE MAZURKA (Rubinstein); LM 2917, LSC 2917
DONIZETTI'S LUCREZIA BORGIA—Various Artists/Italian Opera Orch. (Parlo); LM 2916, LSC 2916
ARTHUR FIEDLER/OTON POPP ORCH.—Tales From Vienna; LM 2928, LSC 2928
STEPHENKATES/SAMUEL SANDERS—Various Composers; LM 2940, LSC 2940
RICHARD STRAUSS—An Alpine Symphony; LM 2923, LSC 2923
- RCA VICTROLA**
Raiet Music From the Opera—Paris Conservatory Orch. (Fittolucci); VIC 1206, VIC 1206

- PRODIGE**—PRODIGE, New York 7—Jan Martinson, Paris Conservatory Orch.; VIC 1207, VIC 1207
RACHMANNINOFF: ISLE OF THE DEAD—Chicago Symphony Orch. (Kaufert); VIC 1205, VIC 1205
VIVALDI: FOUR CONCERTOS: BAROQUE RASSEM—Sherman Wall, Ransom and the Zimbari-Sonata; VIC 1164, VIC 1164
- REPRISE**
FRANK SINATRA—That's Life; F 1020, FS 1020
- ROULETTE**
TOMMY LANE & THE SHONOLLES—It's Only Love; R 25344, SR 25344
- STAX**
SAM & DAVE—Double Trouble; 712, 712 S
- TELEFUNK**
PETER ANDERS Im Reich Der Operette Vol. 1; HTP-P 515
PETER ANDERS Im Reich Der Operette Vol. 2; HTP-P 517
PETER ANDERS—Unsterbliche Operetten-Helden; HTP-P 515

(Continued on page 49)

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WALLAN RECORDS

CASSETTE Record Sales Are During The Registering a Mixed Ring

By FRED KIRBY

NEW YORK—Record dealers in the New York area report a mixed picture in classical disk sales, according to a Billboard spot check. Estimates of Christmas business range from "terrific" to "slow." Dealers even report an erratic picture as far as sales of particular albums and types of pressings are concerned.

Increases in midtown were reported by Ben Karol of King Karol and Alma Kay Krushar of Doubleday's in Fifth Avenue. Increases, but slow starts, were reported by J. H. Higgins at G. Shimer, Inc. Egon Soka at the Record Center in 42nd Street, Joseph Darton at Darton's Records, and Saul Harns of Authority Music. David Cohen at the Fifth Avenue Card Shop in the Empire State Building reports a substantial sales rise, but feels the peak has not been hit yet. John Bevin of Gaiety Music and Charles Craig of

Colony say the effects of Christmas sales haven't been felt yet. David Rothfield, division merchandise manager of E. J. Korvette, says classical business is good "across the board" with budget and higher price pressings going well. Karol, who says business hasn't been as good in five years, finds standards and high-price title moving. Sam Goody of Sam Goody's estimates the seasonal rise is "about the same as last year."

William Lerner at Music Masters reports business is a little better than usual, "but it's not yet Christmas business." London's new complete pressing of Rossini's "Semiramide" is a prime seller. At Madison Avenue Music, George Hecking says the pickup is "a little slow." "It's usually more," he notes that "My Favorite Hymns" by Leontyne Price (especially by Cleburn, especially by Raminoff's "Concerto No. 3"), Julian Bream and Leonard Bernstein are drawing attention.

Customers also are "crying for a new Horowitz album."

At Discophile in Greenwich Village, Jeffrey Apter reports business up with the new Columbia package of Verdi's "Falsstaff" and Telefunken's "Johannes Passion" of Bach leading. Also selling well are Argo's LP by pianist Josef Lhevin and Telefunken's complete Bach "Brandenburg Concertos."

Earl Coqueron of the downtown Heins and Bole finds the pickup "terrific" with the new London Phase 4 waxing of Handel's "Messiah," highlights and Argos's complete RCA Victor complete "Messiah" also is moving well. Soka says various recordings of Grofé's "Grand Canyon Suite" are enjoying action.

Thomas Seaman at Record Hunter reports business definitely up with "Semiramide" Horowitz at Carnegie Hall—An Historic Return" on Columbia, and "Leontyne Price—Prima Donna Victor" on RCA Victor. The prime movers, Bob Sayers at Normandy Piano and Music of Yonkers finds the seasonal hike a little greater this year, with an active title being Bernstein and the New York Philharmonic in Tchaikovsky's "1812 Overture" on Columbia. London reports top sales on a collection of Schubert songs by Judith Raskin on Epic, Angel's new "Hodie" of Vaughn Williams and London's new recordings of "Die Walkure," recordings of "Hansel and Gretel," and titles by Fritz Wunderlich, Marilyn Horne, Joan Sutherland, and Placido Domingo. Lou Cicchetti of Cousins of the Bronx commented "Culture comes out of the woodwork at Christmas. The top operators are selling."

Mex Krushar explained that exotic music was moving. Operatic packages also are going, especially London's "Ring" operas and the newly released Turnabout historic Mozart performances. Cohen finds the popular classical repertoire, "not deep stuff" drawing attention. Irving Ambrose of Ambrose Radio and Service Inc. calls business down from last year.



ANTAL DORATI, right, goes over the score of Tchaikovsky's orchestral suites with Hugh Bean, left, concertmaster of the New Philadelphia Orchestra, and Harold Lawrence, director of the classical division of Mercury Records, during a recording session of the complete orchestral suites by the orchestra in London's Watford Town Hall. The three record sets is being released in America late this month.

Philips Releasing 19 LP's—12 on Budget

NEW YORK—A major classical label numbering 19 albums will be issued by Philips Records before Christmas. The group consists of seven titles on the Philips label, including one

multiple set, and 12 on the Philips World Series budget label, including three multiples.

The World Series, still continues a policy of "complete" packages with Adam Hawtornicz playing Chopin waltzes, Constance Keen playing Rachmaninoff preludes, a two-LP package, and the Beaux Arts Trio playing Beethoven piano trios, a four-disk set. Another Mozart package on the low-priced line has the complete "Così Fan Tutte" with Teresa Strich-Randall, Ira Malanuk, Waldemar Kmentz, Walter Berry, Graziella Sciutti and Dextro Ernster.

Telemano's "St. Matthew Passion," the first pressing of the work, appears on two LPs on its own surprise label. Kurt Redel, who has uncovered several Telemann manuscripts, conducts the Lucerne Orchestra and Chorus. Dorati also is commemorating Pablo Casals' birthday with an album featuring the cellist along with pianist Mieczyslaw Horowitz and violinist Sandoz Vogh.

Colin Davis, conductor of the current Philips "Messiah" package, leads the London Symphony on two pressings, one a Grand Prix du Disque LP with violinist Arthur Grumiaux. The Philips issue also includes a

(Continued on page 41)

RCA Adds 6 Four-Record Albums to Toscanini Set

NEW YORK—Six four-record albums of Arturo Toscanini conducting the NBC Symphony have been added to RCA Victor's plans for commemorating the 100th anniversary of the conductor's birth and 10th anniversary of his death next spring. The volumes are in addition to a five-record set from Toscanini broadcasts.

Two packages will be devoted to Beethoven, one containing the first five symphonies, the "Aetiet in E Flat" and overtures, and the other containing "Symphonies Nos. 6, 7, 8 and 9" and the "Prometheus Overture." Wagnerian orchestral music will fill one volume, while another will contain Brahms, including his four symphonies. Rounding out the Treasury Series release will be a set of symphonic poems and the devoted to overtures, intermezzos and operatic scenes.

Another spring release in the Treasury Series is Mario Lanza in operatic arias. Early in the summer, the series will have Richard Crooks in operatic arias; arias and songs by John McCormack; Paul Hindemith

Needed: 250G by L. A. Philharmonic

LOS ANGELES—Following the signing of a new three-year pact with the American Federation of Musicians Local 47, the Los Angeles Philharmonic must immediately raise \$250,000 to cover additional operating and loan costs. The Southern California Symphony-Hollywood Bowl Assn. has declined to raise a "state of emergency" to raise \$90,000 to repay a 90-day loan secured from several local banks to guarantee the increased salary costs plus \$160,000 in operating expenses to cover the 1966-1967 season, the Philharmonic's 46th season.

Wunderlich & Bumby LP's

NEW YORK—An LP of traditional Viennese melodies and folk songs by the late Fritz Wunderlich and an album of Grace Bumby as "Carmen Jones" are among the January Heliodor titles. The Wunderlich disk is of light material by the tenor since his "Favorite Songs" on Verve-Folkways. Robert Stolz conducts the chorus of the Vienna State Opera and the Vienna Folk Opera Orchestra on the new releases.

Also featured in "Carmen Jones" are George Webb, Ena Babb, Elizabeth Welch and Thomas Baptiste. Kenneth Alwyn is the conductor. Rounding out the release are tenor Ernst Haefliger singing Schumann and Beethoven, Karl Boehm conducting the Berlin Philharmonic in Beethoven's "Symphony No. 3 (Eroica)," and flute concertos and concertos by the Lucerne Festival Strings led by Rudolf Baumgartner.

U. S. DEBUT OF SCHOENBERG'S WORK SOLD OUT

BOSTON—The first United States performance of "Moses & Aaron," by Arnold Schoenberg achieved a two-performance sellout at the Back Bay Theater by the Opera Company of Boston staged by Sarah Caldwell. The work, which called the most important 20th Century opera. Tenor Richard Lewis, who sang the role of Aaron in the London production, had the lead.

Osbourne McConathy conducted. The chorus, which represents Israel, is composed of 120 singers, who have been in rehearsal all summer. Other members of the cast were Harry Thayer, Robert Trebb, and Eunice Alberts. Sets were by Oliver Smith and costumes by Stanley Simmons.

Tchaikovsky Suites on LP

NEW YORK—The first complete recording of Tchaikovsky's four orchestral suites will appear on Mercury Records next month with Antal Dorati conducting the New Philharmonia Orchestra. Dorati also will lead the London Symphony in an LP of modern French music containing three selections not currently in the catalog. The "new" material includes Satie's percussive "Parade," Auric's "Overture" and a Francaux "Musica" in which his daughter, Claude Francaux as soloist. A Milhaud work completes the disk. Also on the release are 120 singers, who have been in rehearsal all summer. Other members of the cast were Harry Thayer, Robert Trebb, and Eunice Alberts. Sets were by Oliver Smith and costumes by Stanley Simmons.



GEORGE S. PRETRE is feted at an RCA Victor reception after signing an exclusive conducting contract. He is slated to conduct the recording "La Traviata" next summer with Montserrat Caballe, Carlo Bergonzi and Sherrill Milnes. From left are Rudolph Bing, general manager of the Metropolitan Opera; Pretre; Roger Hall, manager of Victor's Red Seal; and Joseph J. D'Impino, division vice-president of product and talent development for Victor.

Stereo LP on Strauss' Work

NEW YORK—The first stereo pressing of Richard Strauss' "Alpine Symphony" will be issued by RCA Victor next month with Rudolf Kempe conducting the Royal Philharmonic. Two three-record sets are planned, including the first pressing of Donizetti's "Luceriaברה" starring Monteverdi, Caballe, Alfredo Kraus, Shirley Veretelli and Edo Fagello with Josef Perle conducting. In the other, Artur Schnabel continues his re-recording of major Chopin works with the complete mazurkas.

Completing the issue are 16th century court lute music by Julian Bream, Johann and Josef Strauss waltzes and polka by Arthur Fiedler and the Boston Pops, Bartok concertos by Peter Serkin with Seiji Ozawa conducting the Chicago Symphony, a debut recital by cellist Stephen Kates, and Bruckner's "Symphony No. 4" with Erich Leinsdorf conducting the Boston Symphony.

Favorites in Seattle Poll

SEATTLE—Beethoven, Tchaikovsky, Respighi and Wagner are the favorite composers among Seattle Symphony audiences, according to a poll of the orchestra. As a result, Milton Katims will conduct the following program in all-request concerts on Monday (19) and Tuesday (20): the prelude to the act of Wagner's "Lohengrin," Beethoven's "Symphony No. 7," Respighi's "Fountains of Rome," and Tchaikovsky's "Symphony No. 5."

Ballotting was in different categories with Wagner closely followed in the overture-prologue race by Beethoven, Richard Williams the overture to "William Tell," and Tchaikovsky, who placed high with the "1812 Overture." Beethoven topped Tchaikovsky almost two-to-one in the symphony class with the "Symphony No. 7" closely followed by the composer's "Symphony No. 5" and "Symphony No. 3." Also receiving symphonie votes were Brahms, Dvorak, Franz, Saint-Saens, and Mahler. Respighi topped the tone poem group closely followed by Richard Strauss' "The Seasons" finished third.

19 Philips LP's

* Continued from page 40

French song recital by Gerard Souzay, Strauss waltzes and polkas with Wolfgang Sawallisch, the Vienna Philharmonic and an LP by David Oistrakh and Frida Rauder recorded in Paris.

The World Series list includes the first spoken word recording on the new label with Sir Laurence Olivier reading parts of other authors. The World Series albums include flutist Jean-Pierre Rampal, Stanislaw Skowarzowski and the Minnesota Symphony, Karel and the Pro Arte Orchestra of Munich, I Musici, violinist Claire Bernard with conductor Armand Birmann and the Luxembourg Orchestra and Eino Ensemble.

This Week	Last Week	Title, Artist, Label & No	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No	Weeks on Chart
							
1		OPENING NIGHT AT THE MET (3-12") LP's Various Artists, RCA Victor LM 6171 (M); LSC 6171 (S)	13	23	24	BERNSTEIN CONDUCTS IVES New York Philharmonic (Bernstein), Columbia ML 6243 (M); MS 6443 (S)	31
2	2	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	18	24	27	MAHLER: SYMPHONY NO. 5 (2-12") LP Boston Symphony Orch. (Leinsdorf), RCA Victor LM 7044 (M); LSC 7044 (S)	27
3	3	WAGNER: DIE WALKUERE (5-12") LP's Nilsson, Borg and Various Artists/Vienna Philharmonic (OSLO), London A 4509 (M), OSA 1509 (S)	6	25	28	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony Orch. (Norris), Mercury MM 5005A (M); SR 5005A (S)	24
4	4	PUCCINI: LA BOHEME (2-12") LP's Various Artists, RCA Victor Orch. (Beecham) Seraphim 19 6000 (M); (No Stereo)	11	26	32	OVORAK: SYMPHONY NO. 9 (New York) New York Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	15
5	5	MAHLER: SYMPHONY NO. 7 (2-12") LP's New York Philharmonic (Bernstein), Columbia MZL 339 (M); MZS 739 (S)	11	27	29	REVERIE Philadelphia Orch. (Ormandy), Columbia ML 5975 (M); MS 5975 (S)	15
6	7	LENTINE PRICE—PRIMA DONNA RCA Victor LM 2898 (M); LSC 2898 (S)	11	28	26	BACH ORGAN FAVORITES Biggs, Columbia ML 6148 (M); MS 6758 (S)	14
7	8	CHOPIN WALTZES Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	18	29	35	IVES: MUSIC FOR CHORUS Great Smoky, Columbia MZL 3321 (M); MS 6921 (S)	2
8	6	OFFIC: CARMINA BURANA Sarasny Petak, Prastell Philadelphia Orch. (Ormandy) Columbia ML 5498 (M); MS 6198 (S)	34	30	30	BARBER: CONCERTO FOR CELLO AND ORCHESTRA Musica Aeterna Orch. (Waldman), Decca OL 10132 (M); OL 710132 (S)	5
9	9	BETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); LSC 5868 (S)	9	31	33	HANDEL: WATER MUSIC Concertgebouw Orch. of Amsterdam (Eduard Van Beinum), Philips World Series PNC 9016 (M); S PNC 9016 (S)	2
10	12	ARTUR RUBINSTEIN'S CHOPIN RCA Victor LM 2889 (M); LSC 2889 (S)	25	32	—	HANDEL: MESSIAH (2-12") LP Various Artists, Mormon Tabernacle Choir, Philadelphia Orch. (Ormandy), Columbia MZL 255 (M); MS 6257 (S)	1
11	9	BEST OF THE BOSTON POPS Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	9	33	—	MOZART: COSI' FAN TUTTE Various Artists, Glyndebourne Festival Orch., Busch Turnabout TV 4120-22 (M); (No Stereo)	1
12	17	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	37	34	34	BETHOVEN: MESSA SOLEMNIS (12-12") LP Schwarzkopf, Berlin Radio Symphony Orch. (Szell), Angel 36347 (M); MS 36347 (S)	2
13	11	OFFIC: CARMINA BURANA New Philharmonic Orch. (Ormandy), Angel 36333 (M); 36333 (S)	18	35	37	R. STRAUSS: FOUR LAST SONGS & OTHERS Schwarzkopf, Berlin Radio Symphony Orch. (Szell), Angel 36347 (M); MS 36347 (S)	2
14	16	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5413 (M); MS 6091 (S)	18	36	—	PIANO CONCERTOS, VOL. II (3-12") LP Lido/Ros/Venues Festival Orch. Epic SC 6056 (M); SSC 155 (S)	1
15	13	NIELSEN: SYMPHONY NO. 6 Philadelphia Orch. (Ormandy), Columbia ML 6282 (M); MS 6402 (S)	12	37	—	BAROQUE GUITAR Julian Bream, RCA Victor LM 2878 (M); LSC 2878 (S)	28
16	15	MAHLER: SYMPHONY NO. 10 (2-12") LP Philadelphia Orch. (Ormandy), Columbia MZL 335 (M); MZS 735 (S)	38	38	38	BARBER: MEDICATIONS & DANCE OF VENUS New York Philharmonic (Shippers), CBS 32110005 (M); 32110005 (S)	25
17	19	SZETNA: MY FATHERLAND (2-12") LP Czech Philharmonic (Concert), Crossroads 22260001 (M); 22260002 (S)	5	39	40	IVES: SYMPHONY NO. 4 American Symphony Orch. (Stokowski), Columbia ML 6175 (M); MS 6775 (S)	2
18	20	BACK: LINDA SUITES NO. 1 & 2 Brahm, RCA Victor LM 2896 (M); LSC 2896 (S)	16	40	39	RAVEL: BOLERO/RAPSODIE LA VALSE New York Philharmonic (Bernstein), Columbia ML 5293 (M); MS 6011 (S)	5
19	21	VERDI: NABUCCO (3-12") LP Solti, Kosc, Various Artists/Vienna Op. Orch. (Gardelli), London A 4382 (M), OSA 1382 (S)	12				
20	14	WAGNER: LOHENGRIN (5-12") LP Various Artists/Boston Symphony Orch. (Leinsdorf), RCA Victor LM 6710 (M); LSC 6710 (S)	12				
21	18	PUCCE: MAGNIFIC BUTTERFLY (3-12") LP Puccini, Tuckey/RCA Victor Italian Orch. & Chorus (Leinsdorf), RCA Victor LM 6160 (M); LSC 6160 (S)	12				
22	22	BETHOVEN: COMPLETE NINE SYMPHONIES (3-12") LP Berlin Philharmonic Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S)	17				

NEW ACTION LP's No New Action Classical LP's This Week

Boehm to Baton 'Don' LP

PRAGUE—Karl Boehm is slated to conduct a Deutsche Grammophon recording of Mozart's "Don Giovanni" here next year with Dietrich Fischer-Diskau in the title role. Boehm is due to arrive here shortly after completing a stay with the Metropolitan Opera in New York at the end of January. His Metropolitan stint included conducting two new productions of Richard Strauss' "Die Frau ohne Schatten" and Wagner's "Lohengrin." The opera is being staged in co-operation with Supraphon of Czechoslovakia.

Also featured in the cast will be Birgit Nilsson as Donna Anna, Martina Arroyo as Donna Elvira, Ezio Flagello as Leporello, Reni Girs as Zerlina, Peter Schreier as Don Ottavio, Martin Tavel as the Commendatore, and Alfredo Mariotti as Masetto. The chorus and orchestra of the Czech Philharmonic also will be heard on the pressing. Nilsson, Tavel and Schreier are on the Deutsche Grammophon package of Wag-

ner's "Tristan und Isolde," which is set for American distribution next month. Boehm conducts the Bayreuth Festival set, U. S. distribution of "Don Giovanni" is tentatively planned for no later than next fall.

Concerts Mark Sessions' 70th

NEW YORK—Roger Sessions' 70th birthday is being celebrated by several performances of his compositions. His "Suite From the Black Maskers" is being performed in Kansas City this month and in San Antonio early next year, where his latest opera, "Montezuma," will receive its American premiere. Last month the first complete performance of his "Symphony No. 6" was given by the New Jersey Symphony. Other pieces were played at a special concert at Vassar College. Sessions is visiting professor at the University of Berkeley. His regular teaching post is at Ju-

liard School of Music, Edward B. Marks Music Corp. publishes his works.

under Erich Leinsdorf on Friday (16) and Saturday (17) in Prokofiev's "Concerto No. 2 in G Minor"; Violinist Leonid Kogan concluded his North American tour with a recital on Sunday (18) at Carnegie Hall. . . . The Carmelo Ballet, directed by the late Gennadiy Aganin, will perform at the University of California College and the Syracuse Symphony. Members are violinist Sybil Aiki, associate concertmaster of the symphony; Edward Culbreath, principal cellist; and John Tartaglia, assistant principal violinist. . . . Organist Richard Eliahu will appear in Hamburg on Jan. 10 and 11. Other January appearances will be in Lubeck, Germany; Amsterdam, Paris and London. . . . Soprano Patricia Brooks will perform with Alexander Schneider in his annual Christmas Eve chamber music concert on Saturday (24).

FRED KIRBY

Say You Saw It in
Billboard

COUNTRY MUSIC

Blake Package \$100,000 Gross

NASHVILLE—Dick Blake's Sponsored Events, one of the country music's most successful package promotion firms, grossed over \$100,000 for four dates in the last quarter of 1966. Approximately 41,000 fans attended the Detroit, St. Louis, Indianapolis and Pittsburgh shows.

Blake points out that the most impressive statistic is that each ticket sold for the average price of \$2-\$2.50, an increase of a dollar over the price paid to see an equally popular package four or five years ago. "This illustrates," Blake stated, "that country music fans are both willing and able to pay premium prices for entertainment, a fact that should be surprising to those who are on constant campaigns to 'downgrade' both the country product and the country music consumer."

Blake's packages played to record winter crowds at Detroit's Cobo Arena, Oct. 29; St. Louis Kiel Auditorium, Nov. 6; Indianapolis Coliseum, Nov. 20, and the Pittsburgh Civic Arena, Nov. 27. Blake's success for the four dates was attributed by an industry spokesman to Blake's effective use of radio and TV in market saturation. Blake frequently begins promotion and advertising on a package show 30 days before the scheduled date, utilizing the market's leading country stations as well as suburban area outlets. For example, prior to the Cobo Arena show, Blake programmed announcements on Detroit's WEXL, Jackson's WJCO and Ypsilanti's WYSL, with advance ticket sales

available in these areas. Other key stations in the radio campaign were WGEE in Indianapolis, KSTL in St. Louis and WEEP in Pittsburgh.

Several other reasons for the growing popularity of country music stagings were offered by Blake. He reasons that the performers are constantly upgrading their acts with more effective costuming, better pacing,

more stimulating patter and increased showmanship.

Blake also credits Hubert Long's Talent Agency with assembling more diverse and more equally balanced packages than ever before. Long lines up Blake's shows more than six months in advance to ensure the availability of all artists. Each package is comprised of 10 to 12 stars.

Although the four-date gross was a record \$100,000, Blake also noted that, "It is significant that, while ticket costs and gross takes are up, the operating expenses involved in promoting are on an upward swing also. Superior talent demands superior fees, advertising costs have increased and even the union scale for stage technicians has gone up."

Blake credited much of the success of Sponsored Events in 1966 to the general upswing in country music popularity. He pointed to the formation of full-time country music radio stations in major markets as being highly instrumental in creating a demand for personal appearances by country talent.

Pierce Pacts Geo. Morgan

NASHVILLE—Don Pierce, president of Starday Records, has announced the signing of George Morgan to an exclusive contract as an artist and songwriter. Morgan, who recorded for years on the Columbia label, is scheduled for immediate sessions with Starday's a&r chief, Tommy Hill.

Morgan got his start in the music business when he wrote and recorded "Candy Kisses," a No. 1 best-seller. He followed the success with many other hits under the Columbia banner, including "Room Full of Roses," "Cry-Baby Heart," "I'm in Love Again," "You're the Only Good Thing," and "Almost."

Starday's merchandising sales and promo execs, Hal Neely, Jim Wilson and Charlie Dick, are planning an all-out promotion campaign to kick off Morgan's first single due for January release. The label will release his first LP in February.

Tree Grows in Europe

• Continued from page 3

Tree at the local level. Stapp told reporters, "The music in our catalog has already received outstanding acceptance world-wide, and all indications point to an increasing international appeal and acceptance of Nashville's music to the point where it no longer knows geographic boundaries. Tree International's scope will enable the organization to have simultaneous publishing and promotion of its product throughout the world."

Stapp also commented on the growing market abroad for all types of music, to the point where, today, many foreign markets rival our domestic music market. "Green, Green Grass of Home," for example, a Tree tune which enjoyed considerable sales success in the U. S., was recently recorded by England's Tom Jones and is currently the No. 1 record there in sales, performance and sheet music.

Local growth of Tree Publishing, owned by Stapp and executive vice-president Buddy Kilien, has continued to grow

at such a rapid pace that the firm not only has a staff of 42 full-time, exclusive writers, but has received 55 BMI awards in its short, 13-year existence, and is now considered the top song publishing firm in Nashville's \$70 million-dollar-a-year music industry.

In 1964, Tree tied for the honor of the most BMI awards won, and in both '65 and '66 led all publishing firms in the number of BMI awards. In addition, Tree and its writers have received a record total of 13 Grammy awards from the National Academy of Recording Arts and Sciences during the past two years.



FARON YOUNG is riding high on the charts with "Unmistakable Gail," currently in the No. 10 spot on Billboard's Hot Country Singles list.

(Advertisement)

New Wills Release

RICHMOND, Ind.—Tommy Wills, current with his four-piece combo at Martha's Vineyard here, has a new release on Air-Tone Records—"Honky Tonk Part II" b/w. "Night Train." On Jan. 9 the Wills aggregation moves into Mr. G's, Dayton, Ohio, for a six-week stint before embarking on a tour of U. S. air bases in Europe.

On signing with Starday, Morgan said: "It's a brand-new ball game for me and I'm very excited. The guys at Starday are really on the move and I like to be with a label that specializes in my kind of music." Morgan added that his association with Columbia had been a happy one and that his parting was an amicable one.

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COUNTRY MUSIC

Yesteryear's Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES— 5 Years Ago December 25, 1961

1. Walk On By, Leroy Van Dyke, Mercury
2. Big Bad John, Jimmy Dean, Columbia
3. Crazy, Patsy Cline, Decca
4. Soft Rain, Ray Price, Columbia
5. You're the Reason, Bobby Edwards, Crest
6. Walking the Streets, Webb Pierce, Decca
7. In the Middle of a Heartache, Wanda Jackson, Capitol
8. It's Your World, Marty Robbins, Columbia
9. Backtrack, Faun Young, Capitol
10. The Commanders, Claude King, Columbia

COUNTRY SINGLES— 10 Years Ago December 22, 1956

1. Singing the Blues, Marty Robbins, Columbia
2. Crazy Arms, Ray Price, Columbia
3. Love Me Tender/Any Way You Want Me, Elvis Presley, RCA Victor
4. I Walk the Line, Johnny Cash, Sun
5. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
6. I've Got a New Heartache/Wasted Words, Ray Price, Columbia
7. You're Running Wild/ Cash on the Barrel Head, Louvin Brothers, Capitol
8. Stolen Moments, Hank Snow, RCA Victor
9. Searching, Kitty Wells, Decca
10. There You Go/Train of Love, Johnny Cash, Sun



Leroy Van Dyke packages some of the year's most popular country music in his latest Warner Bros. album . . . "Country Hits" (W1652-M) (W1652-S). Tunes like "Almost Persuaded," "Don't Touch Me," and "The Race Is On" are given a new kind of polish in the Leroy Van Dyke style. Van Dyke, whose accomplishments include a starring role in a soon to be released Warner Bros. movie, makes music on the world famous Gibson guitar.

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Nashville Scene

By HERB WOOD

Jim Pike, vocalist with the Lettermen, visiting Music City between college dates. The Capitol Records trip has been on the road since September, covering the campus circuit coast to coast. With their top-selling yuletide LP, "For Christmas This Year," climbing Billboard's holiday charts, the Lettermen have a post-yuletide single in the seasonal vein, "Our Winter Love," with lyrics by Nashville's Bob Tubert. The flip side is their version of "Warm," the title tune of their forthcoming LP. . . . Carl Smith's final taping session in 1966 of his "Country Music Hall" show will feature an appearance by his close friend, Jimmy Dean. Smith's show is one of the top-rated telecasts in Canada. . . . Congratulations to Roger Sovine for his recent promotion to personal manager of Cedarwood Publishing. Sovine has been affiliated with the pubbery since 1963. . . . Tree Music songwriter Bobby Braddock is also doing well in the recording field. Bobby made his second studio appearance for MGM and Jim Vienneau last week. . . . Capitol's Claude Lauslin in Knoxville to promote WINK's

growth to 50,000 watts. Louvin's "Off and On" jumped into Billboard's Hot Country Singles chart at No. 71 with a "star" this week. . . . WSM, home of the "Grand Ole Opry," hosted a Christmas party for friends of the station on stage at the famed Opry House last week (13). "Opry" stars spotted in the crowd were the Wilburns, Loretta Lynn, Justin Tubbs, Billy Walker, and Bill Carlisle. Also representing the station were general manager Bob Cooper and "Opry" manager Ott Levine. . . . Capitol artist Ray Pennington into the studio last week to cut a follow-up to his "Who's Been Mowing the Lawn." Due for January release, the single features Ray backed by the Jordanaires. . . . Dottie Records' chief Bill Denay optimistic over initial studio session for Dr. Paul Moore, the singing dentist. Moore leaves for Germany in January for personal appearances. Diana Duke, also a Dottie artist, will follow her "Cold Cup of Coffee" with her second single to be cut this week. . . . Also recording in Music City last week were Flatt & Scruggs for Columbia's Frank Jones. The popular duo wrote some album material. The label's Tommy Collins and Arlene Harden from the Hardey Trio were also in the studio for singles sessions. . . . Conway Twitty and His Lonely Blue Boys will welcome in the new year at the Rivoli Lounge in the Windy City. Twitty's booking agent, Bob Neal, reports that Conway is a favorite in the Chicago area. . . . Stonewall Jackson and his group, the Minutemen, will spend the holiday season resting up for a strenuous schedule of tour dates slated for January. Stonewall, whose "All's Fair in Love 'N' War" LP is No. 10 in the country charts, has 18 appearances on the books for January. . . . Jimmy Newman will celebrate New Year's Eve with a show at the Armory in Dublin, Ga.

Peebles Repeats At Kansas Fair

HUTHCHINSON, Kan. — The Kansas State Fair will again feature country and western music in 1967, according to fair secretary Wallace White.

The State fair board has signed a contract with the Harry Peebles Agency, Wichita, Kan., to produce two night shows at the 1967 fair, Sept. 20-21.

White said the country shows on the closing two nights of the 1966 State fair attracted upward of 20,000 people.

The Peebles office supplied country music talent to over 200 Midwestern fairs during 1966.



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Billboard SPECIAL SURVEY for Week Ending 12/24/66

HOT COUNTRY SINGLES

★ Star performer—Sides registering greatest percentage upward progress this week

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
1	2	THERE GOES MY EVERYTHING Jack Greene, Decca 24233 (Blue Crest Music, BMI)	10	38	39	HOMESICK Bobby Bare, RCA Victor 8988 (Central Music, BMI)	8
2	1	SOMEBODY LIKE ME Eddy Arnold, RCA Victor 8965 (Barton, BMI)	11	39	41	DON'T LET THAT DOORKNOB HIT YOU Nashville, RCA Victor 8988 (Acclaim, BMI)	6
3	4	THE HURTI'N' ALL OVER Loretta Lynn, RCA Victor 8964 (Williams, BMI)	11	40	43	THAT'll BE THE DAY Barry Brothers, Columbia 43568 (Southwest, BMI)	5
4	6	MISTY BLUE Bobby Burgess, Decca 32027 (Falmat, BMI)	9	41	34	APARTMENT #9 Ray Charles, Epic 500 (Owen, BMI)	12
5	5	THE GAME OF TRIANGLES Bobby Bare, Decca 32027 (Falmat, BMI)	9	42	47	JUST BETWEEN YOU AND ME Country, United Artists 5700 (Jack, BMI)	12
6	3	TOUCH MY HEART Ray Price, Columbia 42795 (Waynes, BMI)	11	43	57	MR. DO-IT-YOURSELF Ray Price & Ray Shepard, Capitol 5768 (Central, BMI)	4
7	7	HOW LONG HAS IT BEEN Bobby Lewis, United Artists 5007 (Southwest, BMI)	11	44	44	CLASS OF '49 Red Sovine, Starday 773 (Cedarwood, BMI)	7
8	12	DON'T COME HOME & DRINKIN' Loretta Lynn, Decca 32034 (Sure Fire BMI)	7	45	51	THE WIFE OF THE PARTY Liz Anderson, RCA Victor 8999 (Yanah, BMI)	4
9	13	FURRY, FAMILIAR, FORGOTTEN FEELINGS Ray Charles, RCA Victor 8975 (Acclaim, BMI)	8	46	46	OUR SIDE Ray Charles, RCA Victor 8975 (Acclaim, BMI)	6
10	10	UNMATTICATED GALL Loretta Lynn, Mercury 72617 (Cedarwood, BMI)	11	47	48	WHY'S BEEN MOWING THE LAWN Ray Charles, Capitol 5751 (Pamper, BMI)	8
11	11	BEAR WITH ME A LITTLE LONGER Billy Walker, Monument 980 (Hall & Barry, BMI)	7	49	69	A WANDERIN' MAN Frankie Miller, Monument 987 (Pamper, BMI)	2
12	12	STAND BESIDE ME Bobby Lewis, RCA Victor 8971 (Glasco, BMI)	10	50	52	RIDE, RIDE, RIDE Ray Charles, Capitol 5751 (Pamper, BMI)	9
13	16	HE SWEET, Paula Paula Davis, RCA Victor 8971 (Glasco, BMI)	16	51	68	GREEN RIVER Waylon Jennings, RCA Victor 9025 (Wilderness, BMI)	2
14	9	OPEN UP YOUR HEART Buck Owens, Capitol 5705 (Buonocore, BMI)	17	52	61	HULA LOVE Hank Snow, RCA Victor 9012 (Ham, BMI)	3
15	14	I GET THE FEVER Liz Anderson, Decca 31999 (Station, BMI)	18	53	71	WHAT'S COME OVER MY BABY Dorothy West, RCA Victor 9011 (Tree, BMI)	2
16	11	(That's What You Get) FOR LOVIN' ME Waylon Jennings, RCA Victor 8917 (Williams, ASCAP)	17	54	72	THE FUGITIVE Merle Haggard, Capitol 5803 (4 Star, BMI)	2
17	17	WHERE IS THE CIRCUS Hank Thompson, Warner Bros. 5858 (Brunswick, BMI)	10	55	58	BURNING BRIDGES Ernie Ford, Capitol 5773 (Sage & Sand, BMI)	3
18	17	STATESIDE Merle Haggard, Decca 32022 (Falmat, BMI)	11	56	59	ONE DREAM Tommy Wynn, Imperial 66212 (Cedarwood, BMI)	4
19	16	THE BOTTLE LET ME DOWN Merle Haggard, Capitol 5704 (Buonocore, BMI)	18	57	70	TEARS WILL BE A CHASER FOR YOUR WINE Wanda Jackson, Capitol 5789 (Tree, BMI)	2
20	21	ANOTHER STORY Ernest Tubb, Decca 32002 (Marion, BMI)	11	58	52	SAD FACE Merle Haggard, Decca 32024 (Falmat, BMI)	3
21	21	HURT HER ONCE FOR ME Wilson Brothers, Decca 32038 (Sure Fire, BMI)	7	59	56	THE LAST LAUGH Jim Edward Brown, RCA Victor 8997 (Tree, BMI)	6
22	20	ALMOST PERSUADED NO. 2 Ben Colder, MGM 13590 (Gallardo, BMI)	14	60	61	YOU BETTER BE BETTER TO ME Carl Smith, Columbia 43566 (Acclaim, BMI)	4
23	25	WHERE'D YA STAY LAST NIGHT Wesley Taylor, Decca 32033 (Pamper, BMI)	9	62	64	A WOMAN NEVER FORGETS Hank Snow, Decca 32024 (Falmat, BMI)	5
24	22	RAO SEEDS Sonny James, Decca 32016 (Station, BMI)	12	63	61	HAPPY TRACKS Hank Snow, Decca 32024 (Falmat, BMI)	1
25	23	MR. SHORTY Hank Snow, Decca 32016 (Station, BMI)	6	64	67	LITTLE THINGS THAT EVERY GIRL SHOULD KNOW Claude King, Columbia 43567 (King, BMI)	5
26	23	IT TAKES A LOT OF MONEY Warner Bros., Decca 32004 (4 Star, BMI)	17	65	65	LOSERS CATHEDRAL David Houston, Epic 11002 (Gallardo, BMI)	1
27	27	THIS MUST BE THE BOTTOM Del Rees, United Artists 50081 (Monroe, BMI)	9	66	66	YOU BEAT ALL I EVER SAW Johnny Cash, Columbia 43567 (Southwest, BMI)	1
28	31	SEVEN DAYS OF CRYING Hazelton Trio, Columbia 43844 (Southwest, BMI)	8	67	60	ONLY ME AND MY HAIRDRESSER Liz Anderson, Decca 32024 (Falmat, BMI)	9
29	29	CALL HER YOUR SWEETHEART Frank Harris, Mercury 1411 (Acclaim, BMI)	10	68	68	I CAN'T TAKE IT NO LONGER Hank Williams Jr., MGM 13540 (Ly-Ram, BMI)	1
30	38	I NEVER HAD THE ONE I WANTED Claude Gray, Decca 32026 (Falmat, BMI)	5	69	68	DIESEL SMOKE, DANGEROUS CURVES Red Simpson, Capitol 5783 (Johnstone-Morris, BMI)	1
31	32	IF THE WHOLE WORLD STOPPED LOVIN' Ray Charles, Mercury 72627 (Imperial, BMI)	11	70	74	THE KIND OF WOMAN I GOT Ochsberg Brothers, Decca 32032 (Falmat, BMI)	2
32	26	ROOM IN MY HEART Sonny James, Capitol 5690 (Marion, BMI)	20	71	71	OFF AND ON Charlie Louvin, Capitol 5791 (Marion, BMI)	1
33	33	LONG TIME GONE Doris Dwyer, Mercury 72618 (New Keys, BMI)	12	72	73	STRANDED Jim Hootch, Chart 1410 (Peach, SESAC)	2
34	34	ONE IN A ROW Willie Nelson, RCA Victor 8923 (Pamper, BMI)	13	73	73	FIRST WOUND Eddy Arnold, RCA Victor 9027 (Vintage, BMI)	2
35	36	MOTEL TIME AGAIN Johnny Paycheck, Little Darlin' 0016 (Central, Song, BMI)	8	74	74	HEART FULL OF LOVE Johnny Dallas, Little Darlin' 0013 (Waynes, BMI)	1
36	53	ONCE Fertin Munky, Capitol 5775 (Harbot, SESAC)	4	75	75	SHE'S THE WOMAN Barbara Cook, London 104 (Acclaim, BMI)	1
37	54	WHERE COULD I GO (But to Her) David Houston, Epic 11012 (Gallardo, BMI)	3				

Billboard SPECIAL SURVEY for Week Ending 12/24/66

HOT COUNTRY ALBUMS

★ Star Performer—LP's registering greatest percentage upward progress this week

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	THE BEST OF SONNY JAMES Sonny James, RCA Victor LP 3245 (S)	4
2	1	SWINGING DOORS Merle Haggard, Capitol LP 2545 (M), LP 2585 (S)	9
3	3	WE FOUND HEAVEN RIGHT HERE ON EARTH AT "4033" Glen Campbell, Warner Bros. LP 2106 (M), WS 3106 (S)	7
4	4	YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca DL 4783 (M), DL 74783 (S)	12
5	5	LEAVIN' TOWN Waylon Jennings, RCA Victor LP 3620 (M), LP 3620 (S)	8
6	6	BORN TO SING Loretta Lynn, RCA Victor LP 3628 (M), LP 3628 (S)	9
7	7	ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M), CS 9228 (S)	16
8	8	THE DRIFTER Marty Robbins, Columbia CL 2527 (M), CS 9227 (S)	17
9	9	NAT STUCKEY SINGS Nate Stryker, Mercury LP 175 (M), LP 175 (S)	10
10	10	ALL'S FAIR IN LOVE 'N' WAR Shirley Bassey, Columbia CL 2509 (M), CS 9209 (S)	7
11	11	THE SILENT STORM Joanna Seely, Monument MLP 8057 (M), MLP 17057 (S)	11
12	12	I LOVE YOU OROPS Bill Anderson, Decca DL 4711 (M), DL 74711 (S)	20
13	13	A MILLION AND ONE Billy Walker, Monument MLP 8047 (M), MLP 18047 (S)	14
14	14	WHERE IS THE CIRCUS? Hank Thompson-Brown Valley Boys, Warner Bros. W 1664 (M), WS 1664 (S)	6
15	15	FREE AND EASY Doris Dwyer, Mercury MC 2109 (M), SB 6109 (S)	4
16	17	COUNTRY CHARLIE PROVE RCA Victor LP 3645 (M), LP 3645 (S)	8
17	18	CONFESSIONS OF A BROKEN MAN Parker Wiggins, RCA Victor LP 3593 (M), LP 3593 (S)	12
18	19	YOURS SINCERELY Jim Reeves, RCA Victor LP 3709 (M), LP 3709 (S)	3
19	21	CARNegie HALL CONCERT WITH BUCK OWENS AND HIS BUCKAROO'S Capitol LP 2556 (M), LP 2556 (S)	22
20	27	IF THE WHOLE WORLD STOPPED LOVIN' Ray Charles, Mercury MC 2107 (M), SB 6107 (S)	4
21	15	WANDA JACKSON SALUTES THE COUNTRY MUSIC HALL OF FAME Capitol LP 2606 (M), LP 2606 (S)	9
22	18	THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LP 3622 (M), LP 3622 (S)	22
23	23	THIS IS MY STORY Hank Snow, RCA Victor LP 6014 (M), LP 6014 (S)	6
24	24	HAPPINESS IS YOU Johnny Cash, Columbia CL 2527 (M), CS 9227 (S)	7
25	22	GEORGE JESSE GOLDEN HITS United Artists, BAL 2512 (M), UAS 6512 (S)	14
26	26	NORMA JEAN SINGS A TRIBUTE TO KITTY WELLS RCA Victor LP 3644 (M), LP 3644 (S)	3
27	27	I'LL TAKE THE DOG Jean Shepard & Ray Price, Capitol LP 2537 (M), LP 2537 (S)	4
28	28	CLOSE TOGETHER AS YOU AND ME George Jones & Melba Montgomery, Mercury MM 2109 (M), WS 3109 (S)	5
29	24	DISTANT DRUMS Jim Reeves, RCA Victor LP 3524 (M), LP 3524 (S)	31
30	26	FROM NASHVILLE WITH LOVE Chet Atkins, RCA Victor LP 3647 (M), LP 3647 (S)	10
31	31	BIG BEN STRIKES AGAIN Ben Colder, MGM E 4421 (M), SE 4421 (S)	1
32	32	SOMEbody LIKE ME Eddy Arnold, RCA Victor LP 3715 (M), LP 3715 (S)	1
33	33	WORDS & MUSIC Hank Williams, Smash HGS 27075 (M), SRS 67075 (S)	1
34	29	SINGIN' STU PHILLIPS RCA Victor LP 3619 (M), LP 3619 (S)	14
35	35	GREAT COUNTRY SONGS Don Gibson, RCA Victor LP 3680 (M), LP 3680 (S)	2
36	36	LIVE COUNTRY MUSIC CONCERT Willie Nelson, RCA Victor LP 3659 (M), LP 3659 (S)	2
37	30	ALMOST PERSUADED David Houston, Epic LP 12413 (M), BH 2413 (S)	20
38	38	RAO SEED Son James, Decca DL 4832 (M), DL 74832 (S)	1
39	39	FROM THE HEART OF TEXAS Red Wills and the Texas Playboys, Kapp KL 1506 (M), KS 3506 (S)	3
40	35	BREAKIN' THE RULES Hank Thompson, Capitol LP 2575 (M), LP 2575 (S)	11

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Melodia Repertoire Pushing Ariola to All-Time Sales High

By OMER ANDERSON

GUETERSLOH, W. Germany—Ariola Eurodisc is posting peak sales this year, and the company's marketing pace is attributed largely to the thrust provided by its acquisition of the Soviet Melodia repertoire.

Melodia, the Soviet state disk monopoly, provides Ariola with exclusive access to all of the top Soviet artists and musical organizations.

The prestige of such Soviet artists as the Oistrachs—David and Igor—Sviatoslav Richter, Leonid Kogan, and the Moscow Chamber Orchestra directed by Rudolf Barshai is tremendous in Western Europe.

This Melodia magic has rubbed off on the entire Ariola Eurodisc repertoire. Ariola is extracting the most possible sales mileage from the Melodia repertoire, with wide and intensive sales promotion and the use of specially designed

jackets which German critics rate as among the best produced by German record companies.

The Ariola experience is a principal factor in planning by Capitol for its promotion of Melodia product in the U. S. Capitol has acquired the Melodia repertoire for the U. S. under an agreement similar to that negotiated by Ariola.

Washington has just been received here from the Soviet Union that Melodia has embarked on a large expansion program, both as to technical facilities and artists and repertoire.

This program, which will greatly enhance the label's value to Ariola and Capitol, will boost its disk output in the Soviet Union to 300 million records by 1970. New pressing plants are to be constructed and ultra-modern recording studios to be erected at a number of cities.

Melodia is placing more emphasis on jazz and steel, including lectures by top Soviet scientists. It will continue to expand its classical and folk music product.



LEONARD BERNSTEIN recently was guest conductor of the London Symphony Orchestra. At the London Airport are, left to right: Ernest Fleischmann, general secretary of the London Symphony Orchestra; Bernstein; Mrs. Bernstein, and Quita Chavez, classical a/c manager of CBS Records.

Paris Studio Heffers End Strike; Gains \$2 Hike; New Wrinkles Seen

PARIS—The strike of Paris studio musicians ended Friday (9) following an agreement between the Syndicat des Artistes et Musiciens de Paris and the Syndicat National de l'Industrie et du Commerce Phonographiques, which represents the record companies.

The musicians, who have been on strike since Sept. 1, had demanded an increase in pay from \$15 to \$18 for a three-hour session. They agreed to accept the record companies' offer of \$17.

Most hit by the 100-day strike were the smaller companies, the larger concerned about the problem somewhat by recording in foreign studios and in putting more foreign product on the market.

Also hit were French composers and arrangers whose income for the last three months considerably reduced.

Problems Although recording schedules are now back to normal, many problems remain. On the one hand the musicians are now likely to press the issue of being accorded the same status as composers in the matter of royalties for public performances of their work.

On the other hand the French record industry is becoming increasingly concerned by the widespread use which is made of commercially recorded material on radio, TV and in theaters and clubs.

Maurice Lenoble, General Delegate of the SNICP, said:

"This is a very real problem and the future of the French record industry is at stake. When recorded material can be so widely heard it must obviously have a bad effect on the sales of records."

Although 380 musicians were involved in the strike, and in announcing the settlement, A. Hanuse, secretary of the Syndicat, paid tribute to the loyal support the musicians had received from record artists Jacques Brel, Georges Brassens, Isabelle Audret, Jean Ferrat and Enrico Macias. They had refused to take part in "strike-breaking" recording sessions either in foreign studios or with nonunion musicians.

FRENCH AWARD MEANS CONQUEST FOR UK DECCA

LONDON—British Decca's awarding of the French Grand Prix du Disque Mondiale for "Die Walkure," conducted by Georg Solti, marks a particular success in export markets and reaffirms Decca's role as a key classical producer.

The top award, presented annually by the Académie Du Disque Français, has gone to Decca seven times in eight years and this is the sixth time that Solti has been concerned. The award is given each year for the best recording released during the previous 12 months and is acknowledged by many record companies as the most coveted of all prizes.

The award was presented in Paris on Tuesday (13) to John Culshaw, Decca's classical artistic director. He headed all the recordings that previously gained the award.

Previous awards won by Decca were for "Gotterdammerung" (1964), "Siegfried" (1963), "Salome" (1962), "Tristan und Isolde" (1961) and "Das Rheingold" (1959).

Classical Sales Give Bonn Firms a Merry Christmas

BONN—West German record companies are resourcefully employing the Yule to give classical its biggest promotion ever.

Classical sales have zoomed to new levels. The German experience this Christmas season demonstrates clearly that an affluent society will spend lavishly for expensive luxury albums.

This has been the season of

the expensive subscription album, with all major German record companies offering prestige product.

Easily the standout is Deutsche Grammophon's complete collection of Beethoven's piano sonatas—11 LPs in all—with Wilhelm Kempff. The Kempff interpretation sells for a record \$70 but is offered by subscription at \$36.

Kempff's Beethoven album is enjoying heavy sales under Grammophon's skillful promotion as "Germany's most honored album." This is a claim rapidly being given substance as the album just having received the Grand Prix of the Académie Du Disque Française.

Teldec has the largest number of special subscription albums—four: Wagner's "Lohengrin" (Continued on page 49)

Split \$800 Top Prize in Mexico

MEXICO CITY—Carlos Camacho and Ernesto Cortazar, composers of "Hay Que Amar Vivir," split the \$800 top prize in the Orfeon Videovox \$2,500 Modern Song Composers' Contest here. Purpose of the contest is to encourage new composers, provide music for Orfeon films and to boost Mexican music in the international market.

DECEMBER 24, 1966, BILLBOARD

Electrola Sees Slow Answer to Provincial' Baden Baden

By OMER ANDERSON

COLOGNE—The West German record industry plans to hold a grand achievement exhibition—the "Grand Gala du Disque"—next year in connection with the German Radio and Television Exhibition in Berlin.

Electrola executives said the "Grand Gala du Disque" would be produced by German television—the "Grand Gala du Disque"—first color TV program, launching German Colorlux.

The Electrola executives suggested that the record industry show in Berlin next year might become an annual affair supplanting the pop music festival at Baden Baden. They said that Electrola, EMI's German subsidiary, is of the opinion that the Baden Baden pop festival has become "too provincial." Electrola withdrew from the 1966 Baden Baden festival.

Defending German Pop The Electrola executives defended German pop against the heavy criticism to which it is being subjected in Germany at

this time. They said, "Electrola is not of the opinion that German dance and entertainment music production is bad. We would call attention to the fact that German composers, such as Kaempfert and Jankowski have achieved noteworthy success abroad."

Electrola said that criticism of the German pop texts is unjustified. "When one translates literally the texts of pop songs from English, French, Italian and other languages, it can easily be determined that in most cases the foreign lyrics are not any better than German texts," the Electrola executives contended.

Electrola said that there are a number of factors that should be taken into consideration when entering a judgment about the quality of German pop music. They said, the policy of the quasi-state controlled radio-TV networks in Germany plays a great role in influencing public taste in pop music, and this fact has to be taken into account.

The Electrola executives

pointed out, moreover, that a vacuum had existed in German pop music in the Hitler era and especially during the war.

"After the war, as a consequence, the foreign music from the Western countries, which had undergone significant development during the German music vacuum, flowed into this country without resistance—in fact was received with great enthusiasm," they said.

The significant influence of all this foreign music has been intensified through the radio networks operated by the U. S. and British forces for their troops stationed in Germany, and the influence of these radio networks continues to be very great in molding German pop music tastes."

Electrola executives contended that the management of the German radio-TV networks must bear their full share of responsibility for the criticism of German pop music. They said that Electrola is attempting, and in the future will intensify its efforts, to produce discrimina-

(Continued on page 48)

ARGENTINA

*Denotes local origin

- 1 MAN AND A WOMAN—
Orlando Sordani (United Artists); Eddie Barclay (Disco Records); Francis Fournier (Arista); *Vocalist Morocco (Polygram)
- 2 EL FINEAL DEL LABRADOR—Barbara A. Day (RCA)—Mela
- 3 EL EQUIPO DE JOSE—
Carlos Argente (Arista); Nicky—Korn
- 4 LAGRIMAS DE UN RECUERDO—Yaco Monti (Globe-Korn)
- 5 LARA'S THEM FROM DR. ZHIVAGO—Al Korn (Tomco); Roger Williams (Music Hall); Ray Coniff (CBS); Brian King (RCA); Cordeau, Cantante (MGM); Frank Pountel (Odeon); *Casio Milena (Disc Jockey)—Neumann
- 6 YELLOW SUBMARINE—
The Beatles (Odeon); *The Vips (Arista); The Knacks (Philips); The Bull Dogs (RCA); Maurice
- 7 UN MUCHACHO COMO YO—
"Pallio Ottega (RCA)
- 8 VUELTO AL RINIO—
Romeo (Marcelon); Los Caporales (RCA); Los Castellanos (Neptuno); Manolo Cortez (Disc Jockey)
- 9 LA SECRETARIA—Cuarteto Imperial (CBS)—Mural
- 10 STRANGERS IN THE NIGHT—Frank Sinatra (Music Hall); Jose Feliciano (RCA); Dalida (Disc Jockey); Ray Kaprielian (Polygram); Lucio Milena (Disc Jockey); Hugo Santos (Arista); Sergio Mela (CBS)—Fermila
- 11 LET IT BE ME (E.P.)—
Johnny Young (Arista)
- 12 FREEDOM ON MY MIND—
"Easybats (Arista)
- 13 LOVED ONE—Loved Ones (Decca)
- 14 NO MILK TODAY—Herman's Hermits (Columbia)
- 15 STOP, STOP, STOP—Holmes (Parlophone)—Leads
- 16 STOP BACK—Johnny Young & Company (Columbia)—Arista
- 17 GOOD VIBRATIONS—Beach Boys (Capitol)—Albert
- 18 EVER LOVIN' MAN—Beach (Odeon)
- 19 SORRY—Easybats (Parlophone)—Albert
- 20 WINCHESTER CATHEDRAL—
New Nashville Band (Philips)—Southern

BRITAIN

(Country Record Retailer)

- 1 GREEN GREEN GRASS OF THE MOUNTAINS—John (Decca)
- 2 GOOD VIBRATIONS—Beach Boys (Capitol)
- 3 WAY WOULD I BE—
Val Donomien (Decca)
- 4 MY MIND'S YOUR SMALL FACES (Decca)
- 5 GIMME SOME LOVING—
Spector Davis Group (Fontana)
- 6 MENDING-TOWN RIDE—
Sexters (Columbia)
- 7 SEMI-DETACHED SUBURBAN MR. JAMES—
Maureen Evans (Fontana)
- 8 JUST ONE SMILE—
Pinky (Sire)
- 9 FRIDAY ON MY MIND—
Easybats (United Artists)
- 10 I WOULD COW—Lee Dorsey (Sire)
- 11 DEAD END STREET—Kinks (Poly)
- 12 WHAT BECOMES OF THE BROKEN HEART—
Jimmy Buffin (Arista)
- 13 REACH OUT I'LL BE THERE—Four Tops (Tamla)
- 14 DISTANT DRUMS—Jim (Arista)
- 15 YOU KEEP ME HANGIN' ON—Supremes (Tamla)
- 16 HIGH TIME—Paul Jones (Arista)
- 17 IF I WERE A CARPENTER—
Bobby Darin (Arista)
- 18 I LOVE LIKE YOURS—
Ike and Tina Turner (London)
- 19 STOP, STOP, STOP—Holmes (Parlophone)
- 20 IF EVERY DAY WAS LIKE CHRISTMAS—Evelyn Preter (RCA Victor)
- 21 WHITE CLIFFS OF DOVER—
Bibb (Arista)
- 22 SOMEWHERE MY LOVE—
Mama Sammes (HMV Poly)
- 23 FA-FA-FA-FA (SAD SONG)—Ode Reading (Arista)
- 24 HELP ME GIRL—Evelyn Preter (Arista)
- 25 I CAN'T CONTROL MYSELF—Troops (Arista)
- 26 THERE WON'T BE MANY COOL MEN—Orbison (London)
- 27 A COOL MAN—Cilla Black (Parlophone)
- 28 GUANTANAMERA—
Sensations (Poly)
- 29 WINCHESTER CATHEDRAL—
New Nashville Band (Fontana)
- 30 WALK WITH FAITH IN YOUR HEART—Bachelors (Decca)
- 31 SUNSHINE SUPERMAN—
Donovan (Poly)
- 32 SAVE ME—Dave Dee, Dozy, Boppy & The Tich (Fontana)
- 33 NO MILK TODAY—Herman's Hermits (Columbia)
- 34 UNDER NEW MANAGEMENT—Baron Klemm (Columbia)
- 35 THING, SOMETHING ABOUT ME—Sandie Shaw (Poly)
- 36 BEAUTY IS ONLY SKIN DEEP—Tina Turner (Tamla-Motown)
- 37 TIME DRAGS BY—Cilla Black (Arista)
- 38 I'M READY FOR LOVE—
Mickie Most (Arista)
- 39 RIDE ON BABY—Chris (Arista)
- 40 37 YEARS—Question Mark & The Mysterians (Carrer-Parkway)
- 41 IT'S LOVE—Ken Dodd (Columbia)
- 42 HEART'S PAUSE—RCA Victor
- 43 MISSY MISSY—Paul Jones & The Rhythm (Arista)
- 44 I'VE GOT YOU UNDER MY SKIN—Four Seasons (Philips)
- 45 PAMELA PAMELA—Wayne Fontana (Arista)
- 46 TOO SOON TO KNOW—
Herman's Hermits (Columbia)
- 47 EAST-WEST—Herman's Hermits (Columbia)
- 48 LIVING FOR YOU—Money and Cher (Arista)
- 49 THE DREAM OF A DREAM—
Shadows (Columbia)
- 50 CALL HER YOUR SWEETHEART—Frank Ifield (Columbia)

EIRE

(Country Record Retailer)

- 1 MURHEEN DUNN—John McEvoy (Polygram)
- 2 GREEN GREEN GRASS OF THE MOUNTAINS—John (Decca)
- 3 SOMEWHERE MY LOVE—
Charles Matthews (HMV)—
Bibb
- 4 LAKESIDE—Larry Cunningham (Kinks)—Burlington
- 5 EDEWATER—Tony Martin (Polygram)
- 6 GOOD VIBRATIONS—Beach Boys (Capitol)
- 7 THE MERRY PLOUGHBOUGH—
Coda
- 8 THE LAST DANCE FOR ME—Diana (Decca)
- 9 SEMI-DETACHED SUBURBAN MR. JAMES—
Maureen Evans (Fontana)
- 10 LATE TALKER TO CLARKS—
Villie-Monks (RCA Victor)—
Screen Gems

FRANCE

- 1 LES PAIS BOIS—Jacques Brel (Polygram)
- 2 L'HEURE DE LA SORTIE—
Machita (Philips)—Carre
- 3 NOIR CEST NOIR—Jacques Brel (Polygram)
- 4 PARIS EN COULEUR—
Machita (Philips)—Carre
- 5 L'INCENDIE A RIO—
Diana (Decca)
- 6 LA CHANSON DE LARA—
The Compagnons de la Chanson (C.B.S.)—
Melodie
- 7 LA CHANSON DE LARA—
John Williams (Polygram)
- 8 CLINE—Hugues Aufray (Parlophone)

HOLLAND

- 1 FRIDAY ON MY MIND—
Ray Coniff (Arista)
- 2 HELP ME GIRL—Evelyn Preter (Arista)
- 3 I CAN'T CONTROL MYSELF—Troops (Arista)
- 4 THERE WON'T BE MANY COOL MEN—Orbison (London)
- 5 A COOL MAN—Cilla Black (Parlophone)
- 6 GUANTANAMERA—
Sensations (Poly)
- 7 WINCHESTER CATHEDRAL—
New Nashville Band (Fontana)
- 8 WALK WITH FAITH IN YOUR HEART—Bachelors (Decca)
- 9 SUNSHINE SUPERMAN—
Donovan (Poly)
- 10 SAVE ME—Dave Dee, Dozy, Boppy & The Tich (Fontana)
- 11 NO MILK TODAY—Herman's Hermits (Columbia)
- 12 UNDER NEW MANAGEMENT—Baron Klemm (Columbia)
- 13 THING, SOMETHING ABOUT ME—Sandie Shaw (Poly)
- 14 BEAUTY IS ONLY SKIN DEEP—Tina Turner (Tamla-Motown)
- 15 TIME DRAGS BY—Cilla Black (Arista)
- 16 I'M READY FOR LOVE—
Mickie Most (Arista)
- 17 RIDE ON BABY—Chris (Arista)
- 18 37 YEARS—Question Mark & The Mysterians (Carrer-Parkway)
- 19 IT'S LOVE—Ken Dodd (Columbia)
- 20 HEART'S PAUSE—RCA Victor
- 21 MISSY MISSY—Paul Jones & The Rhythm (Arista)
- 22 I'VE GOT YOU UNDER MY SKIN—Four Seasons (Philips)
- 23 PAMELA PAMELA—Wayne Fontana (Arista)
- 24 TOO SOON TO KNOW—
Herman's Hermits (Columbia)
- 25 EAST-WEST—Herman's Hermits (Columbia)
- 26 LIVING FOR YOU—Money and Cher (Arista)
- 27 THE DREAM OF A DREAM—
Shadows (Columbia)
- 28 CALL HER YOUR SWEETHEART—Frank Ifield (Columbia)

ITALY

(Country Music & Disc, Milan)

- 1 MONDO IN MI 7a—
"Adriano Celentano (Cian)—
Cian Curi
- 2 E LA PIGGIA CHE VA—
Baker (Immedial)
- 3 BANG, BANG—Equis 84 (Rivoli)—Arista
- 4 BANG, BANG—Dada (Rivoli)—Arista
- 5 STRANGERS IN THE NIGHT—Frank Sinatra (Arista)
- 6 SE MAI—Adamo (Vop)—Vop
- 7 THERE FROM DR. ZHIVAGO—
"Vop—Sire
- 8 FUGIO UNICO—Riccardo Del Turco (IGD)—RCA
- 9 LOVE ME, PLEASE LOVE ME—
Mickie Most (Arista)
- 10 ERA UN BAMBINO—
"Gianni Morandi (RCA)—
RCA

JAPAN

(Denotes local origin)

- 1 YUME WA YORU HIRAKU—
"Yume (Arista)
- 2 YURIGATA NATEIRU—
"The Spiders (Philips)
- 3 KOIKOTSU NO BLUES—
"Ame Misa (Victor)—
JASRAC
- 4 ONNA NO TAMEKI—Mori Shunichi (Arista)
- 5 YANAGASE BLUES—
"Kenshi Yonekura (Arista)
- 6 NIKKUNO—Bob Sakata (Kansai)—JASRAC
- 7 YOGIRI NO BOGOU—
"Hiroshi Yaguchi (Arista)
- 8 AKA KAGASA—Y. Yoshikawa & Blue Comets (Columbia)
- 9 FRECKLE-FACED SOLDIER—
"Corine Love (Decca)—
"You Don't Have To Say You Love Me—Dusty Springfield (Philips)—Seven Seas

MALAYSIA

(Country Radio Malaysia)

- 1 NO MILK TODAY—Herman's Hermits (Columbia)
- 2 STOP, STOP, STOP—Holmes (Parlophone)—Leads
- 3 IT'S NO SIN—Henry Young (Philips)
- 4 SOMEWHERE MY LOVE—
Ray Coniff (Arista)
- 5 MY LOVELY HEART—
"Thunderbolt (Arista)
- 6 VISIONS—Cliff Richard (Columbia)
- 7 LOVELY STRANGER—Naomi & The Boys (Philips)
- 8 TIME DRAGS BY—Cliff Richard (Columbia)
- 9 HIGH TIME—Paul Jones (HMV)
- 10 THERE'S MORE I SEE YOU—
Nancy Sinatra (Reprise)

MEXICO

(Country Audiogram)

- 1 SENZA FINA—The Brass King (UJA)—Pending
- 2 EL BOTONERO—Sonora (CBS)—Mondo
- 3 QUISIE A ACAPULCO—
"Abram (Perles)—
"Perles
- 4 QUISIE A ACAPULCO—
"Abram (Perles)—
"Perles
- 5 STONCERS—
"NIGHT-Frank Sinatra (Arista)
- 6 CHICAROS DULCES (Sweet Peas)—Rocking Doves (Odeon)—Pondera
- 7 LAS RELAS NO MATAN—
"Pondera Sol (CBS)—Mondo
- 8 EXTRANOS EN LA NOCHE (Strangers in the Night)—
"M. A. Monte (RCA)
- 9 EL ULTIMO BESO (The Last Kiss)—Pols (Perles)
- 10 I WISH YOU LOVE—
"The Bachelors (London)—Pondera

NORWAY

(Denotes local origin)

- 1 NO MILK TODAY—Herman's Hermits (Columbia)
- 2 DISTANT DRUMS—
"Arista—RCA
- 3 LITTLE MAN—
"Arista—RCA
- 4 STOP, STOP, STOP—Holmes (Parlophone)—Leads
- 5 DEAR MRS. APPELBE—
"Gardner (Arista)
- 6 I SAW MY GIRL—
"Victoria (Reprise)
- 7 WINCHESTER CATHEDRAL—
"New Nashville Band (Philips)—Southern
- 8 DAYS—Dave Clark Five (Arista)
- 9 YOU'RE FREE TO GO—
"Johnny James (Monument)

SINGAPORE

(Country Radio Singapore)

- 1 NO MILK TODAY—Herman's Hermits (Columbia)
- 2 LITTLE MAN—
"Arista—RCA

NEW Album Releases

*Continued from page 39

- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P

*Continued from page 40

- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P
- BONNIE JAMNES RODE—Universe Band, 21P

*Continued from page 41

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A 'Special' Way of Selling

By RAY BRACK

CHICAGO—Discount Records, a downtown shop, has the usual compartmentalization for customer convenience: "classical," "folk," "popular," "Broadway," etc.—and "Midnight Special Albums."

"Midnight Special Albums?"

No, it's not a new genre. Let's call it a Chicago sub-phylum, sprung from the loyalty of late-night audience of "The Midnight Special" on radio station WFMT, world's most listened to FM station.

Aired at 10 p.m. Saturdays (it runs into Sunday until all cuts are played), the "Special," as described in the station program notes, is "a program of folk music and farce, show tunes, satire and 'odds and ends.'" The aggregate is assembled loosely. Program director Norman Pellegrini and Ray Nordstrand alternately provide the advice.

"We never know what's coming," Nordstrand said. "We got into the program with a stack of records, and some vague ideas. And it just unfolds."

The audience and Discount Records, a "Special" sponsor, are delighted with what unfolds. Shop manager David Shahin said Discount became a charter sponsor of the record 10 years ago and discovered early that the "Special's" odds and ends frequently become improbable best sellers locally.

Sensitivity

The show has a fine audience that knows what it likes, Shahin said, "and Pellegrini and Nordstrand know what the audience wants."

This sensitivity has produced an incredible correlation between the airing of a cut and the sale of the album. Local promotion men know this and are on the alert for suitable product.

During recent months the Midnight Special has turned the following esoteric releases into top Discount Records sellers:

- "The Exciting Artistry of Will Holt" on Elektra sold out at Discount Records three times in 500-album lots and was repressed as many times, especially for the freezer.

- Such has been Discount's experience with "Music of Bulgaria," another Elektra release, a cut from which Pellegrini and Nordstrand chanced to air.

- Tom Lehrer was a big Discount Records item 10 years ago—when his claim to attention was as a mathematics professor—on the strength of WFMT play.

- Distinguished Recordings' collection of Will Rogers' humor is bigger for Discount than Bill Cosby, currently (though Midnight Special fans do like Cosby cuts and are buying a lot of "Wonderfulness" from Discount).

- W. C. Fields and Mae West on Prestomium ousell the Monkeys at Discount Records.

- "Here They Are! The Gold Coast Singers" is perhaps the best example of what WFMT exposure can do to a specialty album. This World Pacific release had virtually no sales throughout the country until Pellegrini and Nordstrand began playing a cut called "Plastic Jesus" ("What do I care if I rains or freezes/Long as I've got my plastic Jesus glued to the dashboard of my car.") Discount Records has sold thousands of copies of this album to Midnight Special listeners.



- The Midnight Special discovery of "Jacques Brel at the Olympia" caught Philips without a U. S. release. The audience, typically, could not be placated. They were treated to a special imported lot. All sold out. More were imported.

- Other examples: "Crucifixion," Jim and Jean, Verve Folkways; "At the Drop of Another Hat," Flanders and Swan, Angel; "The Golden Ring" Folk Legacy (produced by Pellegrini and featuring local talent); the new Burns and Schreiber album, of which 1,000 copies were recently rushed to Discount by Columbia fresh off the Terre Haute presses.

Sales Inversion

This sales inversion implies a unique Midnight Special audience. It is large. In the Special's 10 years the station celebrated its 15th anniversary last week, it has built a Saturday night audience that is challenging the AM's for first place. September PULSE showed WFMT ranging second to WVON among all Chicago stations in total adults during the nine to midnight period Saturdays. In total audience for the period, WFMT ranks third behind WVON and WLS. In the average quarter hour, WFMT is heard by 65,800 persons. The station claims the largest audience in the U. S.

The typical Midnight Special listener is said to earn \$15,000 annually. Over 75 per cent of the listeners are college educated and over 40 per cent have done post-graduate work.

Shahin swears by the buying will of this audience. On a Sunday, when the environs of his Loop store are as deserted as weekend Wabash Street, 400 customers showed for a sale announced exclusively on the Midnight Special.

Discount Records' happy liaison with the Midnight Special (which recently forced Shahin to steal space from the "classical" compartment for more "odds and ends" albums) may be more relevant to the retailer-reader than mere case history. According to Nordstrand, the concept is being copied by other FM stations. The "Special" way of selling could come your way.

Preston Opens 2nd Posh Shop

DALLAS—A second record store will be opened by Preston Record Center here. The new store, according to owner-manager Wayne Evans, will be open for business in the Northtown Mall Shopping Center in early January.

The store will stock records in every musical category, tape cartridges, and sheet music. Evans said the store will be decorated elaborately, with gold walls, carpeting and walnut fixtures.

Evans has been a dealer since 1958, when he bought his present store on Luther Lane.

Have Dealers Lost Christmas Spirit?

By PAUL ZAKARAS

SEATTLE—Larry Dolgoff, co-owner of Disc City One-Stop here, believes record dealers in the Northwest are failing to realize the full potential of the Christmas sales season because they are not emphasizing the attractiveness of records as gift items.

"This has been a trend in the industry during recent years," he said. "It seems dealers are so accustomed to selling nothing but price that they are forgetting the uniquely attractive features of their products."

Dolgoff said that records could be among the most popular of gift items because they can solve so many problems for bewildered "Santas." "With only a single stop in a record store," he said, "the buyer can find Christmas presents suitable for friends and relatives of all age groups—and applicable to people of various tastes."

"There was a time," he added, "when manufacturers and dealers went to a great deal of trouble to publicize the value of phonograph records for the holiday buyer. But, during all the changes in merchandising practice that took place in this industry through the recent years, there was a gradual decrease of this kind of promotion."

Narrow Concept

"One of the major factors involved here," said Dolgoff, "was the very narrow concept of advertising adapted by the dealers. All they advertised was 'price.' Advertising of 'product' was considered futile because everyone else carried the same item. 'Institutional' advertising, which could be successfully implemented by larger stores, was unfeasible for the small retailer because it involved long range programs which brought little immediate return for the promotional dollar."

"This year," said Dolgoff, "at least two record companies are

making it possible for the record store to receive a better share of the holiday trade—yet, few dealers seem to be taking advantage of the opportunity."

Dolgoff said he was referring to the special holiday albums released by RCA and Columbia. He noted that the use of "Christmas music" records for the purpose of bringing customers into stores has been successfully adopted in past years by all kinds of businesses—with the exception of record dealers. "I'm talking about those one dollar Christmas albums that are so widely advertised each season by hardware stores and the like. They draw fantastic crowds. And, because they are so cheap, they have always hurt the sale of Christmas music in record stores."

But now we have "Music to Trim Your Christmas Tree By" from RCA and "Best of 1966" from Columbia. Both of these LP's are available to dealers for a very low cost. Both are priced at one dollar (actually 99 cents for the Columbia record) and are very attractive year-end packages. Best of all, both of them have received quite a bit of national promotion from the manufacturers. Yet, I have seen very little advertising of these albums at the local level.

"If dealers publicized these special offers they might be able to attract all those additional customers into their shops. There, it would be possible to expose them to in-store displays which stress the advantages of giving records for gifts."

Percentage
Dolgoff added that the Christmas season was obviously not a "slack" period and said that record sales during the holidays would undoubtedly be excellent. "However," he said, "the percentage of sales during Christmas time in relation with total annual phonograph record sales is not as large as it used to be. One of the causes for this de-

(Continued on page 51)



PRINCIPLES in an extraordinary sales story: from left, Norman Pellegrini, program director WFMT, Chicago; David Shahin, manager, Discount Records; and Ray Nordstrand, WFMT.

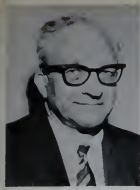
NVA Announces Plans for Big New Orleans Convention

CRACK-UP
ARE HERE

**MANDELL GUARANTEED
USED MACHINES**

Operator Matches Luxury Of Swank Southern Mart

52



CHARLES V. LIPPS has been named general chairman of the 84th annual convention of the National Confectioners Association to be held May 27-31, 1967, in Chicago. Lipps is president of the Curtiss Candy Co.



FRANK J. STANGEL, named to the position of corporate assistant vice-president of Lave-Simplex-Scribe International, makers of numerous products including the Scribe electric stamp vander and Scribe cigart dispensers. Stangel has been named sales director of Lave-Simplex-Scribe's premium division.

Buck Banter

Industry figures gathering in Dallas last weekend (15-17) for Graff Vending Company's annual Christmas party and tribute to Everett Graff were happily informed that **Bernard Bitterman**, secretary-treasurer National Vending Machine Distributors Association and popular veteran Kansas City vending distributor, was resting comfortably at home following a narrow escape. His car was in-

volved in an accident (8) in which he sustained a severe laceration.

A lot of talk during the three-day festivities at Graff concerned the up-coming National Vendors Association "Vend-O-Rama" convention at the Monteleone Hotel, New Orleans, April 6-9 with Leaf Brands' **James Mason**, NVA executive secretary, urging all to get in their applications.

Victor Vending Corporation's **Harold Schaeff** is vacationing with relatives and industry friends at the West Coast currently. Also vacationing of late were **Mr. and Mrs. Ray Greiner**; Ray, of course, is sales manager at Northwestern Corporation, Morris, Ill. **Earl Groat**, president of Vendall Distributors, Minneapolis, and his wife are back from a trip to New York where their son, who is serving in the armed forces, is stationed.

Jason Koritz proudly reports the success of the Kiwanis Club of which he is president in a recent "Old Newsboys" promotion in St. Louis subsequent to which each year the Globe Democrat provides newspapers for clubs to use for promotion and to raise funds. Seventeen of the club's 32 members were on the street corners at 6 a.m. and, according to Koritz, the only "passport" out of Clayton was a freshly purchased morning paper on the automobile dashboard.

The Billboard's bulk vending editor, **Hank Fox**, has been ill. Industry friends who might want to send cards may mail them in care of the New York office, 165 E. 46th St., New York, N.Y. 10036.

Industry Leaders to Dallas For Graff Christmas Party

DALLAS—Bulk vending industry figures from every section of the country jetted here for the annual Graff Vending Company open house and Christmas party (15-17). Among those present were National Vendors Association president **Irwin M. Nable**, NVA counsel **Don Mitchell**, executive secretary **NVA, Jane Mason**, company executive **Robert Guggenheim**, Pat **Bolin**, **Kolfe Lobel**, **Margaret Kelly** and many, many others.

The weekend affair opened on Thursday with an all-day open house at Graff's 2956 Iron Ridge headquarters. Friday's festivities included resumption of the open house and Graff's hosting of a luncheon prior to a two-hour afternoon business session.

The Oak Cliff Country Club was the setting for the 7 p.m. Christmas party at which several thousand dollars in prizes were awarded and during which Graff president **Floyd Price** announced the surprising news that **Dalton E. Wick**, Dallas manager, was retiring.

Wick, a veteran vendor for the past 15 years and with Graff both in Houston and here, is, as he phrases it, "Only 53." Said Price, in his announcement, "I am pleased to inform you that Dalton E. Wick can no longer resist the huge bust in Falcon Lake at Zapata, Texas and is announcing his semi-retirement from Graff Vending. He will continue on the payroll of Graff

in the role of consultant and will be called upon many times to help us here."

Following the Country Club party activities continues in the Long Horn Room at the Marriott Motor Hotel here as Graff hosted at a hospitality get-together. Saturday the company again invited visiting engineers and manufacturers to the Graff headquarters for another all-day open house.

Business Session

The Friday business session put many of the manufacturing representatives on the grill as Wick emceed a seminar type program. Questions about the rising costs of product, delays in delivery, modifications on equipment, price decreases in charms and exclusive right on charms were directed at the manufacturer panel.

Speaking more specifically of the questions posed, Wicks indicated that operators were anxious to know what protection they could be offered when modifications had to be made on machines subsequent to their placement on routes. Another question dealt with exclusive rights on charms alone.

"When we came up with an exclusive right on charms," Wicks told the vending manufacturers, "we want an exclusive right on these charms for a period of 30, 60 and 90 days. We want to know what the manufacturers can do to offer us this kind of protection," he said.

Christmas Party

In addition to the prizes given at the Friday night party, guests were treated to another surprise when Wick stated that Graff had sold several million Go Go Rings during the year and asked how many had actually seen a Go Go Girl dancer. Whereupon two high school girls bounded on stage, and presented a Go Go dance to the accompaniment of a teen-age combo. Entertainment at the Christmas Party during which Everett Graff, former owner and now consultant was presented as "Mr. Vending of 1966," was highlighted by the appearance of the Levee Singers, a popular group here. Attending to their popularity, Wick told Billboards that the group was paid \$450 for 30 minutes. "They were going to another engagement and had to be out of here by 8:30 p.m.," Wick said, "otherwise they would have charged us \$1,000."

The top prize of the evening was a 25-inch color television

plus several hundred dollars in cash. Other prizes, offered both by Graff and the participating manufacturers, included a Garcia Ambassador roadster, a Remington automatic shotgun with shells and carrying case, an autumn haze milk stool, an RCA stereo console, two Emerson portable black and white television sets, two mint choakers, two antique wall clocks, two carding machines, a desk radio, a set of 12 vending machines, two vending units one of which contained a \$50 bill, a 7-machine set with stands, one \$100 gift certificate, one \$50 saving bond, two dozen cuff links and numerous jewelry items.

In handling the distribution of the prizes, Wick recalled that he had received the first prize ever offered when Graff began its yearly Christmas affair 11 years ago—a Ford station wagon.

Hosts for the three-day affair included president and general manager **Floyd Price**, Tom Emms, manager of Graff's, 6237 Calhoun Road, headquarters in Houston and Graff staffers **Sherman Barber**, **Al Dunn**, **Jim Parker**, **Howard Lewis**, **LeMay**, **Marie Norman**, **Yvonne Freeman**, **Barbara Delanie**, **Abby McPherson** and **Betty Kelsie**.

SCHOENBACH CO.

Manufacturers Representative
Acorn-Amsco Distributor

MACHINES

With every OAK VISTA Medallion \$5.00 vendor, we are OFFERING 1200 cts. of capsule.
FULL PRICE: \$1.50
E.S.B. Brooklyn, N.Y.
If this is returned with order.

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10c VEND ITEMS
\$1.50 per bag
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\$1.50
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If this is returned with order.

FINER PUTS

ARMY PATCHES
Green Medal
\$1.50
Full Price
\$1.50
E.S.B. Brooklyn, N.Y.
If this is returned with order.

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If this is returned with order.

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VICTOR'S '77' & '88'

WITH DELUXE CONSOLE STAND

This new deluxe unit has been designed to get maximum sales at the location level, together with minimum servicing for the operator. Display the merchandise as an other vendor has in the past.

AVAILABLE FOR IMMEDIATE DELIVERY. Write for complete details and free color brochure.

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NEW ITEMS HIGH QUALITY LOW PRICES

You need all three to meet competition, and you need them NOW!

Write for complete price lists and name of our distributor in your territory.



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World's Largest Selection of "Capsules and Charms"
From Factories in Hong Kong & U.S.A.

WALTER H. JOHNSON, founder of the Chicago candy company bearing his name, has been chosen as honorary chairman of the 84th National Confectioners Association convention to be held at the Conrad Hilton, Chicago, May 27-31, 1967.



Pat and Lyn

SAY:

FOR EACH OF OUR "WOWIES" AND "BUTTONS" AND "BEANS:" THERE'S A GOOD WISH THAT CAN'T COME FROM MACHINES—IT'S STRAIGHT FROM OUR HEARTS. THESE GREETINGS WE VEND FROM COAST TO COAST, TO EACH OLD AND NEW FRIEND: MAY YOUR CHRISTMAS BE MERRY, IS THE WISH WE ARE SENDING AND YOUR NEW YEAR BE FILLED WITH JOY NEVER ENDING!

STANDARD SPECIALTY COMPANY

1028 4th Avenue Oakland, Calif. 94601

Non-Operator Roles In Play-Price Hike

CHICAGO—As in 1946, the impetus for wholesale alteration of the coin machine play price is first of all from the operator. George Bernard's efforts over the past two years are demonstrative of this (see story on this page).

However, and again in the 1946 manner, non-operator segments of the business are playing various roles in the fostering of price increases. But for some time the activities of manufacturers and distributors are expected to be much more subdued with respect to price alteration than in the late Forties (see story below). As one manufacturer spokesman put it, "Right now performance rights societies are stalking the coin machine business, seeking every cent they can obtain. So, until the copyright question is settled, we must not give the societies anything to seize upon."

Endorsement

Unlike the Forties, no major manufacturer is, as a matter of policy, against a price increase today. The first firm manufacturer endorsement for two-for-a-

(Continued on page 60)

Here are a few of the questions uppermost in the minds of operators considering a new play-price:

Is the time right?

Will it work in any location?

Does it require newer equipment?

Will I have to program better?

Will there be hack-stabbing if all operators don't go along?

Will Little LP's (yielding three tunes for a quarter) get more play?

May games be switched as well—especially howlers?

Is a price hike a cop-out, an easy way out of good music merchandising?

The adjacent articles deal with these and many other questions.

'So What Else Is New?' Asks Operator Bernard

By EARL PAIGE

CHICAGO—George Bernard of Ideal Coin Machine Distributing Co. here may well be the pioneer in two-for-a-quarter play, which he first initiated two years ago next month.

"It was in this piano bar," said Bernard, recalling his first move to the new pricing. "The guy had this piano and he was tired of it so I said, 'gee whiz, let's put a new jukebox in its place, kind of a 'juke box piano,'" George said.

"So it was after Discotheque first came out and like this was costing me over \$1,100 and this wasn't even with all the speakers so I told this spot that I had to get more money," Bernard said. "They were charging 75 cents a drink and it was one of the spots where people don't mind laying down money so I said what the heck, I'd go for a quarter and see what happens."

Few Complaints

Did Bernard receive any complaints? "I would say less than 2 per cent complained," said Bernard, who

(Continued on page 60)



NATE FEINSTEIN: "A proposal without a plan is absurd."



A. D. PALMER: "Remember, we sponsored dime play."



BILL ADAIR: "Little LP play sky-rockets."



JOE BARTON: "There's really nothing new about this."



ED DORIS: "It depends a lot on the type of market."

The Price of a Play



ALVIN GOTTLIEB: "Two-for-a-quarter play on pin games is a good way off."



HANK ROSS: "We're definitely leaning in the direction of two-for-a-quarter play."



MORT SECORE: "Operators must be convinced."



HERB JONES: "Two-for-a-quarter play in pin games is illogical."



BUU LURIE: "It's vitally important."

Early Returns

CHICAGO—What wholesale transition to a new play-price policy would mean to the industry as a whole in terms of annual income is open to speculation. However, scattered reports of what is being achieved now are drifting in. The confidential comparative figures below are actual results from locations in, surprisingly, a major Southern market. They show gross three weeks after changeover to two-for-a-quarter play.

PREVIOUS AVERAGE GROSS	PRESENT GROSS	% DIFFERENCE	REMARKS
\$114.00	\$126.35	+10%	Casual lounge first
32.80	85.50	+117%	Casual next bar
28.80	61.75	+114%	Tourist restaurant
53.00	51.75	-2%	White lounge
49.70	63.50	+28%	Tourist lounge
82.60	97.75	+18%	Casual lounge/rest

What Operators Say About Higher Price

Let the manufacturers, distributors and trade magazines preach what they will, it is the operators who are on the price firing line. It is they who must sell any increase and then make it work. And here's what they think about it:

Les Montooth, Montooth Music Service, Peoria, Ill.—"I have increased play price in one location—two plays for a quarter—with gross rising about 20 per cent in the spot."

O. W. Christensen, Christy's Music Co., Maize, Mont.—"We operate over a 100-mile radius that embraces small towns that won't go for two-for-a-quarter play now."

Sol Tabb, Mar-Tab Vending, Miami—"We had been experimenting with about 40 jukeboxes on two plays for a quarter. We found the receipts so gratifying and the customers so pleased with the results that as of Dec. 1, 1966, we converted all of our jukeboxes to

(Continued on page 57)

Remember the 3/25c, 1/10c Play Dogfight?

By RAY BRACK

CHICAGO—Widespread discussion today of play pricing brings to the minds of many the great debate that swept the operator, distributor and manufacturer levels of the industry in the late Forties.

At issue, of course, was dime play.

Post-war jukeboxes in the great main were actuated at a nickel per play. However, because the coin machine business was not impervious to the economic pattern economists termed inflation, there was born a disquietude among operators in the mid-Forties that gave rise to play-price hike discussions. These discussions in some instances became translated into regional trade association resolutions favoring dime play in 1946.

In October, the same year, Wilt Eaton, vice-president and sales manager of AMI, brought the manufacturer-distributor segment of the business into the discussion by declaring for the record: (1) "Front" and "top" money had been tried by operators in attempts to meet rising costs without success; (2) Adjustment of commission split to provide a higher percentage

(Continued on page 58)

**the Rock-Ola manufacturing corporation
and its
Rock-Ola phonograph distributors
express their sincerest wishes
for a merry holiday season
and a
happy and prosperous new year**



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GOING BACK TO 300 B. C.

SCARSDALE, N. Y.—Ever wonder how the juke box operating business all began? The chronology of coin-operated music is gloriously arrayed here currently at the Museum of Music in an exhibit jointly sponsored by the museum and the Smithsonian Institution. Everything from the water-powered Hydraulis of 300 B.C. to present-day stereo machines are included. And between are to be found 150 other mechanical music machines, including the first audio-visual unit (the Praxinoscope: moving pictures activated by a Swiss music box); what is reputed to be the first jukebox (the Hylophon-Obstella, which accepted German marks); the Polyphone, which took English pennies and the Regina Concerto Orchestra, a 9-ft. monster which played piano, horns, cymbals and drums. A Thomas Edison machine is shown, too—the Selectomatic, a coin-operated machine which played "Tell Me Pretty Maiden" and "Moonlight Bay." Instructions were: "Turn Crank on Side of Cabinet Eight Times and Let Go—Then Drop One Cent in Slot."

New Orleans Confab

Continued from page 52

souvenirs or other material which in its opinion may be objectionable or a solicitation of names or employment of a raise for collecting names.

Room rates at the Monteleone are singles \$12-14-15-18; doubles (\$15-16-19-22); twins (\$18-19-20-24); triples (\$19).

For additional details concerning exhibitor or delegates, inquiries should be directed to Jane Mason, Executive Secretary NVA, 1155 North Cicero Avenue, Chicago, Ill. 60651.

Mo. Coinmen Plan Meeting In St. Louis

COLUMBIA, Mo.—Ending the year with one of its better attended meetings here (6), the Missouri Coin Machine Council discussed plans for a spring gathering in St. Louis to which they will invite officials from the Music Operators of America.

The main topic of the meeting here at the Daniel Boone Hotel dealt with President John Masters' report of the recent Chicago conventions and trade shows. Explaining the status of the copyright revision bill, Masters, an MOA director, told Missouri's operators. "We will have to fight harder than ever next year because we know 'home' version of this bill will be enacted."

Masters told the gathering that the 19-year-old out-State association is gaining more metropolitan representation as he introduced and welcomed the MCMC's newest member, Elmer (Red) Howe, Howe Amusement, Kansas City.

The group was also informed of president emeritus John Flinn's upcoming trip to Oakland, Calif., where the long-time Missouri coinman has relatives and where he will visit with George Miller, president emeritus of the California Music Merchant's Association.

Moberly was selected as the site of the MCMC's next meeting. It will be held Feb. 7 at the Ramada Inn.

Good Programming

JOHNSON CITY, Tex.—With reference to the nearby LBJ Ranch, a record on the jukebox in a local eating place is entitled: "Everything's OK on the LBJ."

2/25c Play Will Be Yrs. Coming: Adair

CHICAGO—"I'll take two to three years at least to bring about extensive adoption of two-for-a-quarter play on jukeboxes," Seeburg Sales Corp. president Bill Adair said last week.

Ranging widely over the topic of play-price policies in a two-hour interview, Adair, who has put Seeburg on record as officially endorsing two-for-25-cent play, was unabashedly enthusiastic and evangelistic. He predicted success for all operators who commence the transition now.

"But I'll be thrilled to death if a year or 60 per cent of the nation's operators have gone to the new price structure," he said.

Adair, who is marking his 20th year in coin machine sales, said that Seeburg does not intend at present to mount a large promotional and educational campaign to hasten the change-over, "because the timing is bad." And he alluded to the unfinished jukebox royalty business in Washington.

He made it clear, however, that when the copyright question is settled, Seeburg may be expected to raise a banner for two-for-a-quarter play.

Last
"There is no question that the industry must go that way," he said. "Costs are up. Distributors have the same problem. And sometimes the operator, because he is in a cash business, is slow to realize that costs are exorbitant."

"We had many discussions before coming out in support of two plays for a quarter. Now we're working quietly with our distributors in laying the ground-



"Change the face of the equipment."

work for the change. And we are convinced that the new play-price concept ties in directly with dollar bill validator."

"Moreover, early experience shows that Little LP play is skyrocketing with adoption of the new pricing. It makes the Little LP a whole of a buy."

"Early statistics have been rolling in. (See p. 54) Machines on location with dollar bill validators and set at 2/25-50-12/\$1.00 play have been showing from 20 to over 100 per cent increases. I have a report here on 27 machines set at two-for-a-quarter, and after three weeks only one is off its gross. And it's only off 2 per cent."

Common Sense
"Now the operator will use common sense in making the transition. Few will change kid spots right away. They want their regular plays. A process of education will be required."

"Here's the point," Adair rose from his seat to make it. "The operator must remember that the location owner wants to

make as much money as the operator. Few location owners can resist the changover when presented factual reports of what is happening around the country in two-for-a-quarter play locations."

"Naturally, we advise that when an operator makes the pricing change he 'change the face' of the equipment. This means a change of equipment for the better. It doesn't have to be a new machine, but it should be a newer machine, a clean machine."

Because of the integral role he feels the currency validator will play in the play-price transition, Adair is optimistic about the pace of acceptance of the device. "In three years," he said.



"Little LP play is skyrocketing."

"the dollar bill validator will be standard equipment on all new jukeboxes."

Vending
He is pessimistic about the acceptance of the device on vending machines. "The patron resists having to buy a cup of coffee in order to get change particularly when he is accustomed to a dollar bill changer stationed with a bank of machines," Adair also said that the dollar bill validator in a vending machine may encourage break-ins.

"With the possible exception of cigar machines," he said, "we see no real market for dollar bill acceptors on vending machines in the foreseeable future."

Adair joined Seeburg in 1962, moving from a Philadelphia distribution firm. He became a sales vice-president. He was appointed Seeburg executive vice-president in 1965 and was named to his present post earlier this year.

The music business is better off today than in its entire history," Adair said. "Here's why. The adults of 10 years ago were not exposed to jukebox music as kids. But the kids of 10 years ago are now becoming adults. They grew up with jukeboxes. We are blessed with the first true jukebox generation, and we're starting to feel the effect of this. Let's capitalize on it."

MOA DIRECTORS TO WASH'TON

CHICAGO—While consideration has been given to other cities as a site for the year-end board meeting of the Music Operators of America, it was agreed that the 60 MOA directors will again convene in Washington. The unsettled jukebox royalty question and an opportunity for men were overwhelming factors in the decision.

What Operators Say About Higher Price

Continued from page 54

two plays for a quarter. We find the experiment has helped our take immensely and the storekeeper has very little resistance against it. I'm positive that when we finally complete the whole program, storekeeper and operator will really be pleased."

C. L. Hopkins, Hopkins Music and Vending, Gallon, Ohio.—"We've put out 20 units at two-for-a-quarter and they are bringing in fine results. It has actually increased play in these spots. How do you get started with the increase? First you have to put in a sharp-looking, new piece of equipment to encourage the location owner and stimulate the patrons. Our two-for-a-quarter machines are all in the better restaurants on the Highway 71 freeway from Cincinnati to Cleveland."

Norm Niederhelm, Music-Matic, Inc., Santa Ana, Calif.—"We're still getting a lot of times in bars that charge 40 cents for a beer. This is one reason why we are going to think very carefully before going to two-

for-a-quarter. But we definitely think that this is the coming thing."

George Bernard, Ideal Coin Machine Co., Chicago—"I've set back and watched people go up to the machine and try a dime. Usually they'll try it a couple times and it keeps dropping back. Then the guy will reach into his pocket, get a quarter, and play the machine. Two-for-a-quarter pricing is nothing new for me. I've been at it two years."

Phil Bailey, Tidewater Music Co., Norfolk, Va.—"Since going to two-for-a-quarter play on over 450 machines, Little LP's have been ringing the meter. Customers are finding that they get three songs for a quarter with LP's compared to two singles for a quarter. We can't put in Little LP's fast enough. The income from our civilian locations is up 25 per cent. Our naval base locations are even better."

John Masters, Missouri Valley Amusement, Lee's Summit, Mo.—"I can remember the long, tough fight we had around here to get time play going. At the time the telephone company was going from a nickel to a dime on phone calls. Coffee in restaurants was

going from a nickel to a dime. And it wasn't so strange to start asking a dime on the jukebox. But today there's nothing else going up to a quarter. We're still vending coffee at 10 cents, candy bars are a dime, cold drinks are a dime. And I just don't see any way we can raise the jukebox price to two-for-a-quarter."

Henry Leyser, Associated Coin Amusements, Oakland, Calif.—"The time for two-for-a-quarter play will come when we can introduce a totally new concept in equipment."

Pat Storino, S&S Amusement Co., Toms River, New Jersey—"We've been very successful with dime music. I'm not sold on two-for-a-quarter yet. I have to believe in something before I go all out. But I confess I haven't had time to really analyze the price increase concept yet."

Frank Manzano, Manzano Music, Calgary, Alta.—"Music has been holding up well, and I question the salability of two-for-a-quarter music at this stage. We have been doing pretty good business with two-for-a-quarter on our shuffle alleys, so I'm not entirely discounting that price on music, however."

Rosen Holds New Outlet Announcements

PHILADELPHIA — Distribution for the new Cinejukebox audio-visual machine will be on a nationwide basis "and not on a piece-meal basis," said David Rosen upon his return from the MOA Show in Chicago.

In view of the interest shown by so many in the distribution of his Cinejukebox, Rosen said he is still keeping the doors open so that he can make an intense study of qualifications of those seeking appointment and still give others an opportunity to come in.

Instead of announcing appointments on a hit-and-miss basis, Rosen said he will withhold formal announcement until he has completed his distribution program on a total national basis. He said he hoped to have the program completed by the end of the year.

Rosen stressed the fact that it is his intention to work only through the established coin machine industry, and the only distributors who can qualify are those identified with the industry. He also pointed out that since the major music machine manufacturers have already "thrown their hats into the audio visual ring," even greater consideration and study must be made in setting up a "permanent" distributing organization.

Say You Saw It in Billboard



HAPPY FACES of Al and Leah Bettelman of C. A. Robinson Co. light up the festivities at the California Music Merchant's Association annual banquet at the International Hotel in Los Angeles.

HENRY LEYSER, CMMA president (right) and president emeritus George Miller (left) greet T. Brown, Los Angeles chief of police, and Frank Cookley during pre-banquet activity. Brown is second from left.

CALIFORNIA ASSOCIATION IN GALA 35th BIRTHDAY PARTY



CMMA's George Miller (right) with Gordon Garland, former speaker of the California assembly and now public relations consultant for the association.

INFORMAL CHAT prior to CMMA banquet. From left, George Miller, Richard Faraday, Bill Weiden, Frank Cookley and Gary Sinclair.



GEORGE and Hilomi Muraoka of Simon Distributing make their entrance at annual CMMA affair, which marked the association's 35th year.



MUSI-MATIC representatives pose for photographer at CMMA. From left, Mr. and Mrs. A. Gallant and Mr. and Mrs. Norman Niederhelm.

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from your

Billboard

editorial and advertising
Coin Machine Staff

Remember the 3/25c, 1/10c Play Dogfight?

Continued from page 54

of the gross had also not proved successful, leaving only one alternative: (3) increasing the price of a play.

Costs

At almost the same time, M. G. Hammergren, vice-president and director of sales for Wurlitzer, declared: "We know that depreciation costs, record costs, labor costs and all costs are at an all-time high. We know that, while earnings today are substantially higher than they were in 1940, they still are not high enough to cover these increased costs." He announced Wurlitzer's support of three-for-a-quarter, one-for-a-dime play inauguration and said that "guinea pig" locations through-

out the country proved the plan profitable. He also announced that play-price conversion kits were available for Wurlitzer jukeboxes.

Seeburg dissented. Espousing a hold-the-price-line policy, a Seeburg spokesman declared that the company would discontinue the introduction of yearly models in order to help operators keep costs down. An official Seeburg statement read: "Raising the price of phonograph music will tend, we believe, to create a buyers' strike and operators will find their equipment sitting idle. The answer to increased costs must be found in increase in the play and in eliminating yearly models, giving the operator a longer time to amortize the cost of his installations. Attempting to double the price of music to increase revenue is an illusion that can only result in disaster to the industry."

Programs

The lines were drawn. The companies actively and eloquently preached their policies' length and breadth of the industry. It was a good-natured disagreement,

one which industry historians view as having been good for the business.

While Rock-Ola remained neutral and Airtron and Mills made a dime-play alternative available, AMI and Wurlitzer launched massive operator-location educational programs.

At the heart of the Wurlitzer "quarter-dime" play inauguration program was a company-prepared mailing plan to condition location proprietors to the notion. In January of 1947 Wurlitzer advertising manager Bernard "Holsinger" sent out a booklet outlining three "pre-conversion" and three "post-conversion" mailings for locations. Complete instructions and sample letters were included.

The first mailing was to go to the locations 10 days to two weeks before changeover and was to state reasons for the new price; mailing two was a booklet explaining the reasons for the new price and told the location owner what to expect after changeover, to be

Continued on page 61

14

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**Western
NAMA
Show**

1. GLENN PARSONS, former Warrington, Mo., operator, poses with Ruth Ann Green, Everette, Inc., Oak Brook, Ill. Parsons was host at Vendo-Matic Sales, Inc., exhibit.

2. COAN MANUFACTURING COMPANY'S Robert G. Morris chats with Marjorie Chantrel, Alhambra, Calif., model.

3. BERNIE JORGENSEN, John Reeder (back to camera) and Ray Knapman (right) at Johnson Fire Boxes Ambassador Hotel exhibit.

4. KEEN INTEREST is registered here by A. D. Kirkdally (left), and John Kane (center) in Ed Teller of Inter-County Industries, Inc., demonstrates feature of company's security coin boxes at National Automatic Merchandising Association's Western Conference and Trade Show.

5. KENNY SMITH, Circle International, Los Angeles.

6. COFFEE-MAT CORPORATION'S Frank Roper playing host to Ann Davis (center) and Miriam Gotman, both of ARNO, Los Angeles.

7. ARNOLD B. COHEN of U.S. Automatic Sales, Inc., gives demonstration for Amette's Warrington of Pepsi-Cola.

8. VENDO'S Paul Selzer (right) claims it up with (from left) Jay and Ben Aronson and Bill Long.

9. MARVIN PIERSON, vice-president of sales, National Vendors (dark suit) is surrounded by interested visitors to company's exhibit.

10. ICE CREAM

11. THE WINO COMPANY

How Scopitone Stars In Phoenix Club

PHOENIX, Ariz. — The crowd-pulling capabilities of Scopitone have made it an ideal bit of equipment for fighting go-go girl competition, according to Jerry Caruso, operator of the old Caruso's Bar in mid-town Phoenix.

Caruso, whose bar and cocktail lounge has been operating in the same location since 1935, saw receipts dwindle rapidly a year ago when the first go-go girls began to be featured by competing operators. The situation grew from bad to worse, to the point that he knew that "something had to be done about it." Because too little space was

available for constructing the usual "bird cage" for dancers, Caruso knew he would have to find some type of crowd-pulling entertainment which did not require a large amount of space.

Tried at first on a test basis, the visual unit soon proved to be the ideal answer. Fortified with the full selection of 36 films available, and set up in a convenient corner of the back-bar where it could be seen all the way across the room, Scopitone, on a continuous basis, was enough to bring volume play to normal in the matter of a few evenings, at far less expense, and much higher interest, than

Biotta Party

NEWARK, N. Y. — It was a great Christmas party (11) at Johnny Biotta's, Newark, N. Y. Wurlitzer operators and others were very much impressed with the new Wurlitzer phono, and Biotta said the new model is selling "As fast as I can get delivery." Debbie Mell, recently signed to RCA Victor, was the featured starlet at the party.

live go-go girls could be expected to provide.

Caruso, who depends upon "regulars" as do most smaller suburban bar owners, was pleased to find that most of his customers, after a look at Scopitone, came back with friends the following night, and that he has been able to create a long list of new regulars in this way.

We're letting the
AMERICANA
speak for itself
and for every
member of the
WURLITZER
factory staff
and distributor
organization
in extending
HOLIDAY GREETINGS



Non-Operator Roles In Play-Price Hike

Continued from page 54

quarter play has come from Seeburg. Seeburg Sales Corp. president William F. Adair said in September that the company feels "two-for-a-quarter play is becoming a necessity for coin operators."

However, the company has no present plans to launch a new pricing campaign and is leaving the matter to individual distributor initiative.

And many distributors are quietly active. World Wide in Chicago, for example, has held several meetings to acquaint operators with the potential of two-for-a-quarter play. And the company has devised what it calls "a plan" for implementing price changes in Illinois.

World Wide executive officer Nathan Feinstein terms effecting play-price changes "the art of the possible," but insists that to propose changes without a definite plan is "absurd."

Feinstein advocates no wholesale changeover. "Mentally examine your route," he says. "Where money is looser—say where patrons pay 80 cents or more for drinks—and enlist the location owner's co-operation in inauguration of a new price. If 300 operators in Illinois would change three to four locations a year, that would mean an aggregate changeover of at least a thousand stops in a year's time. The total after just three years is obvious. After the top locations are converted, the lesser spots would follow. Evidence indicates the conversion to two-for-a-quarter-five-for-a-half means a 20 to 25 per cent increase in gross."

World Wide has presented this plan in detail to operators in Chicago, Springfield, Davenport and other cities.

As to the policies of other manufacturers, they are reflected in the following statements gathered by this magazine last week:

• "In terms of our amusement pinball games, two-for-a-quarter play is a good way off." (Alvin Gottlieb, D. Gottlieb & Co.)

• "I would think that two-for-a-quarter play on pin games would be illogical. You might tell a patron he has to play two songs for a quarter, but how can you tell him he must play two games?" (Herb Jones, Bally Mfg. Co.)

• "Quarter play on a jukebox? There's nothing new about this. In fact, I know of one photograph right here in New Jersey that is set—not on two-for-a-quarter play—on quarter play! Some of the forerunners of the

modern jukebox were set at one play for a quarter. Be that as it may, we at Rowe have no official position as yet on play pricing. But I personally think two-for-a-quarter play is a good thing. There are exceptions, of course, and operators have the good sense to recognize those locations that will justify price modifications upward." (Joe Barton, Rowe Mfg. Co.)

• "I think two-for-a-quarter play would be wonderful—a great thing for the industry. Of course, this isn't something that can be accomplished across-the-board. There are areas, for example the South, where nickel yet dominates. I would say that initially two-for-a-quarter play inauguration will vary greatly from market to market." (Ed Davis, Rock-Ola Mfg. Corp.)

• "We've been pushing for two-for-a-quarter for some time now and I would say that 85 per cent of our shuffle alleys are being shipped this way. As for bowlers, we simply refuse to ship them on a dime play setup anymore. The operators may have them changed back if they want. Naturally, the operator is afraid to change for fear the operator down the street won't go and he'll lose a spot. But operators have to be convinced just as they were when we came from a nickel to a dime years' back." (Mort Seccore, Chicago Coin)

• "We're definitely leaning in the direction of two-for-a-quarter play, especially on large pieces of equipment. The first bowlers come out, what, in 1949? Here it is 17 years later and we're still running them on dimes. That dime is getting pretty thin. When you consider that an operator is paying over \$900 for a shuffle alley or a bowler, he just has to be getting more than 10 cents a play. I think that the lead established by Chicago Coin in this area should be applauded. On pin games I think two-for-a-quarter play is less a factor. After all, the operator isn't paying that much money for a pin game." (Hank Ross, Midway Mfg. Co.)

• "Two-for-a-quarter? What can you say? Anyone who doesn't think this way should have his head examined. It's great! It's not only great, it's vitally important. But you have to remember that we're still trying to get all our areas up to a dime play. It's going to be a long, hard fight to establish two-for-a-quarter on pin games. Equipment has to get more expensive. It just cannot be any other way. We're often accused of hutting into the operator's business when we go out in the field making such suggestions, but, after all, we're trying to make the operator more money. We're definitely behind this two-for-a-quarter play and want to help in every way." (Bud Lurie, Williams Electronic Mfg. Co.)

• "The price of a jukebox has risen, and will undoubtedly continue to do so. Our position in view of this fact was reflected in our support of the transition to dime play. But we see no general trend to two-for-a-quarter play at this time." (A. D. Palmer, The Wurlitzer Co.)

'So What Else Is New?' Asks Operator Bernard

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has since initiated two for a quarter play in eight locations. "You get an occasional groan, but it's not too much. If I'm in the location and somebody says what happened to the three for a quarter I take them aside and just explain it. I mean here I've got these dittoque speakers in the place and the equipment is costing me a lot of money and I ask them what they're paying for things 10 years ago and what they're paying today. They understand."

The nickel and dime slot is completely off these machines," Bernard said. "I've set back and watched people go up to the machine and try a dime. Usually they'll try a couple of times and then I keep dropping back and the guy will reach into his pocket and get out a quarter and play the machine. I mean you take a location where you're getting maybe 30 or 40 dime each time you check and you begin to see that those dimes could just as easily be quarters," Bernard said.

Bernard also pointed out that he's received a lot of help from the location owners who realize that two for a quarter play means more money for them, too. "This first location is up between 30 and 40 dollars now," he reported, "and this is with my 10 per cent off the top," another Bernard innovation since going to two for a quarter.

Guarantee
"I go in this way," he said. "I just explain that I'm setting a whole new deal in the spot and it's costing me a lot of money and I need 10 per cent off the top. You're just talking about five bucks or so because you're taking half of your own money this way anyway. But still that's \$250 a year when you figure it out."

Bernard has found that one secret to selling spots on two for a quarter play is putting in new equipment. "This is a must," he said. "You bring in a whole new setup and people aren't concerned with the change in the price."

Each new photograph, of course, means that a spot down the line is up-graded, too, and Bernard feels that this is the way he'll gradually get more and more locations up to two for a quarter play. "It won't be an overnight thing," he said, "but it will be there."

"You take your school store locations where you've got an order and the kids are playing it. This type of location won't go two for a quarter. It's with your better spots where you're setting your new equipment. But as you bring better equipment down the line you can watch out for the spots where two for a quarter play will go."

No Red Money
Is Bernard using red money or any type of playback stimulant? "No red money," he answered. "Here's the thing with marked money. They look in the cash register and see they're out of red money and they figure that's it. So I just give these types of locations a flat \$5 a week and they never realize when they've run out. But only on one of my two for a quarter spots am I using this," said Bernard. "These top spots don't need it," he said.



GEORGE BERNARD, Chicago operator who pioneered in two for a quarter play, poses for photograph while servicing a location where he's installed a photograph equipped with a dollar bill acceptor.

Veteran Mo. Coinman Dies

INDEPENDENCE, Mo. — Frank Speller, a long-time operator here and in the inter-city district of Kansas City, passed away last week. Speller had retired from the music-operator business for the past 10 years. The veteran operator was 67 and is survived by his widow, Ida.

Mrs. Wagner Dies

INDIANAPOLIS — Mrs. Edna Wagner, wife of Richard Wagner, of Lew Jones Distributing Co. here, died Dec. 9 following a two-and-one-half-year illness. Wagner is a 40-year veteran of the business. Surviving in addition to Wagner, is a son, George, who is also employed in the industry.

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Continued from page 59

vent three to five days after the first mailing; mailing three stressed important points in the booklet, was to be made about five days after mailing two, and was to be followed up by a personal visit; the fourth mailing told location owners how they could help customers become accustomed to the new price; the fifth mailing warned locations that other operators might try to sell them off "quarter-dime" play, and the last mailing explained that collections might drop temporarily only to come back to a higher figure than before.

Booklet
The booklet that was part of mailing two pointed to the location owner:

• That since 1940 the cost of a new morphing had gone up 120 per cent; labor cost had risen 115 per cent; record and needle costs had jumped 200 per cent; parts costs had gone up 100 per cent and administrative costs had risen 125 per cent.

• That, "people didn't stop drinking beer when the price rose from 5 cents—or having their shoes shined when the price rose from 5 cents—or reading Sunday papers when the price rose from 5 cents."

• That the location owner and his personnel could do much to make a success of dime play.

An interesting sidelight of the dime-play battle was the concurrent effort by the industry for repeal of the wartime excise of 10 per cent of the manufacturer's price of equipment, which was translated into a 10 per cent increase in the operator's equipment cost. That excise was repealed in 1965, a fact considered irrelevant in today's discussion of play pricing.

But the debate developed, the issue was reduced to these opposing contentions: (1) Hold the price line and strive for increased income through improved music merchandising; (2) Raise the price and strive for increased play as well, thus benefiting twice.

As always, it was for the operator to decide. A Billboard survey at the end of 1946 indicated that 1,532 operators favored dime play, 1,452 were opposed and 220 were neutral.

But the ultimate decision was deferred as the United States fought another war and a California operator named Walt Schinkel fought an adverse Office of Price Stabilization ruling in the courts.

And perhaps in truth it was the dogged inevitability of post-Korean War inflation that sealed the nickel slot.

Industry history, hoary old business heads say, has a penchant for repetition.

Shuffleboard For Japanese Coin Market

LOS ANGELES—Sega Enterprises, one of Japan's leading manufacturers of coin-operated amusement machines, has introduced shuffleboard to the Japanese market.

Not the traditional shuffleboard found in America, according to an executive of Sega Enterprises, but rather a compact, transistorized and mobile variety that can be plugged into any 10-volt house current.

Shuffleboard—Orient style—ones complete with musical victory marches and pyrotechnic salutes to the winner.

A spokesman for Sega, traveling in the United States on a buying mission, said his company manufactured the machine in the amusement battle for the Japanese yen. "The amusement market in Japan is highly competitive," the Sega executive said, "and we gambled on shuffleboard because it pushed the company into the realm of room-sized amusement devices. A field we want to fully explore."

"We also gambled that most anything American would prove financially beneficial," American servicemen stationed in Tokyo, he said, have also stimulated interest in shuffleboard.

Sega introduced six shuffleboard machines in several Tokyo nightclubs recently and watched both Japanese and American servicemen and tourists wait in line for more than two hours to play.

British Firm Issues Price Squeeze Bonus

LONDON—Phonographic Equipment, the major coin machine hire company and distributor here, has devised a way to side-step the British Government's price squeeze affecting stockholders and dividend payments.

Phonographic reported a 55 per cent profit jump for the year ended April 30, 1966. Before depreciation and amortization, profits had passed the \$3 million mark for the first time in the company's history.

As a result, Phonographic, which had already paid an interim dividend, was willing to pay out a final 25 per cent dividend in addition. The United Kingdom treasury, however, turned down the application to pay out the final dividend, which would have constituted a 24 per cent increase over last year's total dividend of 36 per cent.

Rather than waste effort on winning a final 1 per cent dividend to keep in line with last year, Phonographic is making a one-for-two bonus share issue instead.

Coinmen In The News

LOS ANGELES

A new aluminum cue stick, manufactured by a subsidiary of the Alcoa Aluminum Co., is receiving excellent operator response, according to Marvin Miller, of the Coin Machine Service Co. The light, regulation-sized stick comes in a variety of colors and a carrying case. Coin Machine Service has exclusive area rights to the product. . . . George Murakami of Simon Distributing, just back

from a winning vacation trip to Las Vegas, is greeted with export orders to the Far East, the European market and to Australia. . . . Shorty Culp, operator from Oklahoma, in town for a few days. . . . Elsie Fink joins the Coin Machine Service office staff. . . . Tex Leerskov, an operator in Barstow, shopping at the Paul A. Laymon Co. and the C. A. Robinson Co. prior to his vacation to South and Central America. . . . Char-

(Continued on page 62)

BILLBOARD AD DEADLINE MOVES UP 1 DAY FOR THE DECEMBER 31 ISSUE

Due to the Christmas holiday, deadline for the issue of December 31 will be on Tuesday, December 20.

DEADLINE FOR DECEMBER 31 ISSUE: TUES., DECEMBER 20

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Coinmen In The News

* Continued from page 61

lie Robinson, owner of the C. A. Robinson Co., back from Oregon, where he visited his brother. . . . Henry Tronick of the Robinson Co. relaxed in San Diego for two days.

John Ketchersid, a Long Beach operator, passed away. . . . Woody Mathews of Automatic Games Co., Reno, Nev., visiting

Badger Sales & Vending Co. . . . W. R. Hoppel Jr., president of Badger, announced the shipment of a medium-priced family pool table from Superior Industries Corp., West Haven, Conn. . . . Leo Simcoe and his wife, Babe, celebrated 30 years of wedded bliss. Leo is sales manager at Badger. . . . Phil Giannone, a member of Paul A. Layman

Operator Dies

JANESVILLE, Wis.—Clement Jones, 36, of Owens Vending Co. here, died recently after sustaining a heart attack. Jones was with Owens Vending three years and worked in the coin machine business 11 years earlier. He is survived by a brother; his widow, Betty, and five children.

shop staff, off hunting and fishing in the High Sierras. . . .

BRUCE WEBER

Yule Disks? Humbug!

By BRUCE WEBER

LOS ANGELES—CHIT Jones is willing to explode the jukebox myth that holiday season record programming is profitable.

"Holiday programming," said Jones, "particularly Christmas standards, is an outmoded doctrine brought about by traditional standards rather than profitable business practices."

Programming of Christmas singles is now being scuttled by Jones and several other operators in Southern California.

While Jones agrees that his reasoning may be considered radical by a majority of operators, he feels his fundamental job is to provide music to ritz the cashbox. And he has been holiday tunes, including Billy Croshaw's "White Christmas," generate few plays.

Outspoken

Jones, owner of Jones Music, Long Beach, Calif., operates a chain of locations stretching from the San Fernando Valley to Newport Beach. He is president of the Harbor Music Operators Association of Long Beach.

Although outspoken against holiday programming, he grants requests for holiday standards at any location. He makes it a point to show the location owner just how many spins the holiday request generated.

"Simply, it's a question of economics," Jones said. "Locations are bypassing the standards because they're not being played. Occasionally," he said, "a gimmick holiday tune will receive enough attention to warrant its position in the jukebox."

Jones recalled three novelty tunes—"I Saw Mommy Kissing Santa Claus," "Rudolph the Red-Nosed Reindeer," and "Green Christmas"—that have provided jukebox listeners with holiday cheer and operators with holiday currency.

Faults Manufacturers

"Record manufacturers annually re-release holiday records instead of servicing the operator with year-round product," Jones said. "Instead of attempting to unearth seasonal gimmick tunes, the record companies could improve its operator relationship by providing records to stimulate sales throughout the year."

"Programming, too, must depend on the location. Several standards always stay on jukebox programming schedules each season, especially in bars and taverns where the atmosphere is conducive to holiday spirit," said Jones. "But, there again standards are on the way out, whether it be holiday composition or vintage standards."

He also feels inspirational music, often released specifically for holiday play, has absolutely no programming value in a photograph. Although he has purchased Mahalia Jackson singles for "request locations," Jones believes religious music handicaps tavern business. "It is not psychologically," he said, "but religious or inspirational music and the tavern atmosphere fail to unite."

MOA NETS 317 MEMBERSHIPS

CHICAGO—The Music Operators of America exceeded its membership drive quota by 61 in signing 317 new members in eight months preceding the October convention here. Jack G. Best, executive vice-president and manager of the Music Operators of Virginia and executive director of the Automatic Vending Association of Virginia, engineered the drive.

Illustration by Bill Boudreau

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